

# THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2486.

SATURDAY, JUNE 19, 1875.

PRICE  
THREEPENCE  
REGISTERED AS A NEWSPAPER

DIED, on St. Barnabas Day, at his residence, Malvern Wells, J. SEVERN WALKER, aged 52.

ROYAL GEOGRAPHICAL SOCIETY.—EXTRA MEETING, MONDAY, June 25th (in lieu of the postponed Meeting of 10th May), at the University of London, Burlington-garden. —Major-General SIR HENRY C. RAWLINSON, K.C.B., President, in the Chair.

Subse—. "Journeys Across the Western Interior of Australia." By John Forrest, Esq.

2. "Recent Observations of the "Challenger" and "Tascarora," and their Bearing on the Temperature Theory of Oceanic Circulation." By Dr. W. B. Carpenter.

At the commencement of the Meeting, His Highness the Sultan of Zanzibar, Honorary Member of the Society, will be received by the President.

Chair taken at 8.30 p.m.

\* On the present occasion the admission of Visitors will be restricted, and it will be necessary to purchase a Rule one to each Fellow, and no Visitor will be admitted without a dated Ticket, to be obtained on application at the Society's Office, 1, Savile-row, W.

BRONAUTICAL SOCIETY OF GREAT BRITAIN.—A GENERAL MEETING of the MEMBERS of this Society will be held at the Society of Arts, John-street, Adelphi, on WEDNESDAY, the 25th, at 8 p.m. —The Chair will be taken punctually at 8 p.m.—For Membership, address the Hon. Secy., FRED. W. BRENTY, Maidstone-hill, Blackheath, S.E.

ANTHROPOLOGICAL INSTITUTE OF GREAT BRITAIN and IRELAND.

In which are united the Anthropological Society of London, and the Ethnological Society of London.

4. ST. MARTIN'S-PLACE, The Strand, W.C.  
The INSTITUTE will be open on TUESDAY, June 25th, at Eight o'clock, &c. &c., when Papers will be read as follows:—1. "The Comparative Psychology of Man," by Herbert Spencer, Esq.—2. "The Natives of Central and Western Australia," by John Forrest, Esq., F.R.G.S.—3. "Papuan and New Guinean," by Capt. A. Lawson, R.N.—4. "Fiji," by Fred. Collingwood, Secretary.

LONDON ANTHROPOLOGICAL SOCIETY.—  
The last Meeting of the Session will be held at 1, ADAM-STREET, Adelphi, on FRIDAY, the 27th, at 8 p.m., when the following Papers will be read:—1. "Origin of the Moral Ideas" by C. Stanhope Wake, F.R.I.A.S.—"Mythology," by J. Kaines, Doct. Sol. M.A.—"A Glance at the Anthropological Aspect of Linguistic Metaphor," by Prof. W. Birkbeck. This being a Special Meeting, Ladies will be admitted.

N.B.—No. 4 of ANTHROPOLOGIA, containing the Proceedings of the Society, is in the press, and will shortly be issued to all Fellows who have paid their Subscriptions for 1875.

VICTORIA (PHILOSOPHICAL) INSTITUTE.—  
A Paper on "The ETRUSCAN LANGUAGE" will be read by the Rev. ISAAC TAYLOR, M.A., at the House of the SOCIETY OF ARTS, John-street, Adelphi (near Charing Cross), at 8 o'clock, on MONDAY, June 25th. Tickets may be had at the Victoria Institute Rooms, 10, Adelphi-terrace, London, W.C.

F. PETRIE, Hon. Secy.  
\* THE RADCLIFFE OBSERVER'S ADDRESS will be published on TUESDAY, 19th June, by HARDWICK, 109, Piccadilly, price 6d.

MADAME CHRISTINE NILSSON'S GRAND MORNING CONCERT, under the immediate Patronage of HER MOST GRACIOUS MAJESTY THE QUEEN, in aid of the FUNDS required to obtain a permanent site for the Westminster Training School and Home for Nurses. To commence at Three, and terminate about Five o'clock, on WEDNESDAY, June 25th, at ST. JAMES'S HALL.

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EASTBOURNE COLLEGE.—There will be an EXAMINATION in the middle of July for FOUR SCHOLARSHIPS.—One Classical, 50l.; one Modern, 50l., each tenable for Three Years; and Two House Scholarships, 12l. each tenable for Two Years.—Names of Candidates, not over 16 years of age on May 1st, 1875, to be sent in, on or before July 1st, to the HEAD MASTER, from whom further particulars may be obtained.

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NOTICE.—For the List of DEALERS SELLING the WINES of JOSEPH TRAVERS & SONS, see THIS DAY'S ATHENÆUM, page 581.

ST. THOMAS'S HOSPITAL MEDICAL and SURGICAL COLLEGE.—Entrance Scholarships in Natural Science.—Two Scholarships, of the value of 50l. and 40l., will be awarded during the first week of October, after an Examination in Physics, Chemistry, Botany, and Zoology.

All particulars may be obtained on personal application, or by letter, from Mr. WHITFIELD, the Medical Secretary, at the Hospital.

UNIVERSITY COLLEGE, LONDON.  
WHITWORTH EXHIBITIONS.

SIR JOSEPH WHITWORTH, Bart., having founded in this College Exhibitions open to Young Men in training for the Profession of Engineers, Three of the Exhibitions will be competed for in this and the following Month. The Names of intending Competitors must be sent to the undersigned not later than THURSDAY, the 25th Inst., and a Free Preliminary Examination will be held at the College on the 25th inst., at 10 a.m.

Copies of the Regulations, giving full particulars of the Exhibitions and of the Examinations, may be obtained on application to JOHN ROBSON, B.A., Secretary to the Council.

UNIVERSITY COLLEGE, LONDON.—  
The Professorship of POLITICAL ECONOMY is VACANT through the Retirement of Professor COURTY.—Applications for the Appointment will be received by the undersigned not later than TUESDAY, July 8th.

Further information may be obtained on application to JOHN ROBSON, B.A., Secretary to the Council.

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*Magnificent Self-acting Orchestra, by Messrs. Imhof & Mukle.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION at their Great Rooms, King-square, St James's-square, on SATURDAY, July 9, a collection of MUSICAL INSTRUMENTS—ORGANS, the Property of W. E. REYNOLDS Esq., deceased, with 134 keys, by Messrs. Imhof & Mukle, with two barrels working at the same time, giving the effect of a full orchestra, with grand cause tintam, cymbals and triangle, and having fifty pairs of barrels, playing Selections from various Operas, Dramas, &c. &c.

May be viewed at the Bloomsbury-square, by cards only, which may be had at application at Messrs. Christie, Manson & Woods' Office, 8, King-street, St. James's-square.

*The Works of the late F. WALKER, A.R.A.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they will SELL by AUCTION, at their Great Rooms, King-street, St. James's-square, on SATURDAY, July 17, at 1 o'clock precisely, the REMAINING WORKS of that distinguished Artist, F. WALKER, A.R.A., comprising a whole Series of unfinished Pictures, and a complete finished Picture now exhibiting in the Royal Academy; also, some fine Proofs after Sir J. Reynolds, and other Objects of Art.

*The Hall, Bushey, Herts.—The Mansion and Estate of upwards of 800 acres.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they have received instructions from the Owner to SELL by AUCTION, in JULY (unless previously sold by private contract), the MAGNIFICENT MANSION known as The Hall, Bushey, Herts, erected about ten years ago in the style of the French architect J. J. J. Soufflot, and the appearance of which is due to the taste of Mr. Parnell. It contains ample accommodation for a large establishment, and the whole of the interior decorations have been executed in the most refined taste by Messrs. Wright & Mansfield. The whole of the Estate, with very trifling exception, is in the County of Hertfordshire, and is bounded on the north by the River Colne, and lies close to the capital market town of Watford, and only 17 miles from London on the North-Western Railway. Immediate possession may be had, and the whole of the beautiful Furniture, supplied by Messrs. Wright & Mansfield, may be purchased by valuation.

For cards to view and particulars apply to Messrs. Pool & Hughes, 9, New-square, Lincoln's Inn; Mr. Davis, 49, Pall Mall; or to Messrs. Christie, Manson & Woods, 8, King-street, St. James's-square, London.

*Hooton Hall, Cheshire.*

**MESSRS. CHRISTIE, MANSON & WOODS** respectfully give notice that they have received instructions from R. C. NAYLOR, Esq., to SELL by AUCTION, on the Premises, in AUGUST, the whole of the MAGNIFICENT CONTENTS of HOOTON HALL, comprising the gallery of fine MODERN SCULPTURE, including the famous Venus by John Gibson, R.A., executed for the Earl of Derby, the Urn, &c., and the Venus of Samos, and Corinth, a very fine Work of B. Spence, Emeralds, by Rossetti—the Wise and Foolish Virgins, by Rossetti—and numerous other statues, chiefly direct from the Sculptor. The Pictures include the Prison Window, a sketch by Mr. Philip R. Fawcett, &c.—and fine Works of R. Ansdell, R.A., W. C. T. Dobson, R.A., Fawcett, R.A., and G. Stanfield, R.A., also of Ross Bonheur, E. Frere, Blasian, &c.—and a small but choice Collection of Water-Colour Drawings, comprising Works by Hunt, Coque, File, &c., Cattlemore, Prout, D. Cox, D. Roberts, and others. A pair of fine large Groups in terra-cotta by the celebrated Giuseppe Ceracchi, and a number of fine Specimens of Porcelain and Enamel. Gold Pigot Work—an important Collection of Old Porcelain, including Oriental Vases of extraordinary size and qua. ity, from Lord Northwick's Collection, and fine Specimens of Févret, Dresden, Capo di Monte, Vienna, Chinese, and Worcester Porcelain, &c.—and a fine Collection of Old Chinese Porcelain carved in Jade, Rock-crystal, Agate, Lapis Lazuli, and Porphyry-Bronzes—a very fine large Sardonyx, with heads of Alexander and Darius, from Lord Crewe's Collection—and other fine Antiques and Ci-que-Cento Gem from the Possessions of the Duke of Gonzaga, and lastly a fine collection of Indian Miniature Paintings of Rangoon, Cipolla, and Bianco-e-smeraldo. Antico Rose Alabaster, Pietra Dura, &c., and the whole of the costly Furniture of the Mansion, including Cabinets, Settees, and Chairs of Ebony, elaborately carved—Persian Carpets, &c.—and the valuable Cellar of Wines.

Further notice will be given.

N.R.—The Mansion and Park to be let on Lease, or the Estate to be Sold by Private Contract.

*Scholarly and Miscellaneous Property.*

**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on TUESDAY, June 23 (instead of Monday, as previously advertised), an ASSEMBLAGE of SCIENTIFIC and MISCELLANEOUS PROPERTY, consisting of Microscopes—Telescopes—Surveying Instruments—Astrological Instruments and Electrical Apparatus—Large-Sized Graphoscopes and Stereoscopes—a consignment of Mathematical Instruments, highly finished, in German-Silver and Brass, in handsome boxes—several dozen small Magnetic Compasses—Bijou Microscopes, &c.—Japanese Goods—Paintings on Silk, suitable for Screens;—and Small Articles of Art, Crap, &c., on silk—Handkerchiefs—Fancy Prints—Vases, &c.—of fine China—Drawings on Rice Paper—elegant Modern Jewellery—fine Brilliant and other Rings—Brooches—Ear-Rings—Watches, &c.—Old and Modern Decorative China—Cut Table-Glass—Cutlery—New plated Goods—some Capital Specimens of Minerals and Fossils—a few Lots of Household Furniture—a well-made Bicycle, &c.

Catalogues on application.

*Valuable Collection of Books, including a Portion of the Library of ROBERT LEE, M.D. F.R.S.*

**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on THURSDAY, June 24, and Following Day, a valuable COLLECTION of BOOKS, including a portion of the Library of ROBERT LEE, M.D. F.R.S.,—including Works on Medicine, Surgery, &c.,—and a portion of his Dramatic Works, 9 vols.—Burdell's Shakespeare, 2 vols.—Florance Gallery, 4 vols.—the Dinsdale's Gallery—Orme's Cheshire, 3 vols.—Nash's Worcesterhire, 2 vols.—Hasted's Kent, 4 vols.—Hunter's South Yorkshire, 2 vols.—Turner's England and Wales, 2 vols.—Richardson's Old English Histories, 4 vols.—Bulwer's History of the Decline and Fall of the Roman Empire, 7 vols.—Holbein's Portraits of the Court of King Henry VIII.—Nicolas's Orders of Knighthood, 4 vols.—Drummond's Noble British Families, 2 vols.—Jameson's Beauties of the Court of Charles II.—Labarte, La Moyen Age, 2 vols.—Art Nouvelles, 3 vols.—Gouda's Histories—Kniep and Lamennais's Histoire Naturelle des Pigeons—Harrige's Game and Wild Animals of Africa—Archæa and Ictiolegia, 5 vols.—Wood's Athene Oxoniensis, by Blae, 4 vols.—Gladstone's Homer, 3 vols.—Moivale's Roman Empire, 7 vols.—Campbell's Chancery, 7 vols.—Hume's Pilgrim through Life—Works on History, Biography, and Tragedy, Second Edition—The Dramatic Works of Greene, Poole, Webster, &c.—Fauler's Worthies—Chaucer's Works—A splendid Illuminated Manuscript of the Fifteenth Century (Services of the Saints' Days), an Antiphonarium of the Roman Church, with Musical Notes, written on both sides of Minatures in Gold and Colour, including the Llands of the Saints, also illuminated Capitals and Ornamentations—Hors Virgilius intermixta Secundum versus Romane Ecclæsiae, printed on vellum with Coloured Miniatures, a remarkable Edition, Paris, by Guillelmus, Le Rouge, n.d.—Works on Medicine, Surgery, &c. Catalogues on application, or by post for four shillings.

*Music and Musical Instruments.*

**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on TUESDAY, June 23 (instead of Monday, as previously advertised), all Musical Instruments—Pianofortes, Harmonicas, Harps, Violins, Violoncellos, Bass and Wood Wind Instruments, &c.

Catalogues are preparing.

*Small Stock of Music-Plates and Copyrights.*

**MESSRS. PUTTICK & SIMPSON** will SELL by AUCTION, at their House, 47, Leicester-square, W.C., on TUESDAY, June 23, and Following Day (Saturday excepted), at 1 o'clock, a large Collection of MUSIC-PLATES and COPYRIGHTS of Messrs. GETZELIAN & CO., of Baker-street, W., who are relinquishing their Publishing Business.

Catalogues are preparing.

*Miscellaneous Books of all Classes.—Five Days' Sale.*

**MESSRS. HODGSON** will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C. (Fleet-street end), on WEDNESDAY, June 23, and Four Following Days (Saturday excepted), at 1 o'clock, a large Collection of OLD and NEW WORKS, including the Thorough Library of a Distinct Minister, recently removed from Leicestershire; valuable Works on Natural History, from the Library of a well-known Collector; the Library of a Gentleman from the South of England, comprising Standard Works in English Literature, esteemed Editions of the Greek and Latin Classics, and an Assemblage of the best Authors of the present century. To which are added other smaller Collections, amongst them Hutchins's Dorset, 4 vols. in 15 parts—Macklin's Bible, 7 vols.—Squin's Summum Theologicum, circa A.D. XV.—Livy and Caesar, Strassburg, 1507—Le Grand Théâtre de l'Académie, Paris, 1589—Saturnus, Lugd. 1515—Hamilton's Redi, 4 vols.—a glazed Bookcase, Library Tables, and other Office Furniture.

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Catalogues are preparing.

*Valuable Library of the late SAMUEL BROWN, Esq., Member of the Institute of Actuaries, &c.—by order of the Executors.*

**MESSRS. HODGSON** will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C. (Fleet-street end), on EARLY in JULY, the valuable LIBRARY of the late SAMUEL BROWN, Esq., comprising an extensive Collection of Books on Life Assurance and kindred subjects, as well as the usual Standard Works in General Literature, a few Early Printed Books, &c.

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*Valuable Book, including the Library of a Gentleman, deceased, removed from the North of England.*

**MESSRS. HODGSON** will SELL by AUCTION, at their Rooms, 115, Chancery-lane, W.C. (Fleet-street end), on EARLY in JULY, valuable BOOKS, as above, comprising the usual Works in History, Divinity, Classics, Poetry and the Drama, Voyages and Travels, Novels and Stories, and other Interesting Books; to which is added the Library of a Collector, including a Fourth Folio Shakespeare, in good condition, and other important Books.

Catalogues are preparing.

*Collection of Porcelain and Pottery.*

**MESSRS.**

**SOTHEBY, WILKINSON & HODGE** will SELL by AUCTION, at their House, No. 12, Wellington-street, Strand, W.C., on MONDAY, June 21, and Following Day, at 1 o'clock precisely, a COLLECTION of POTTERY and PORCELAIN, collected principally in Italy, of the Porcellain Fabrics of Capo di Monte, Venice, Doccia, Nove, &c., among which may be noted a valuable Collection of Old Dutch and Italian Porcelain, and other specimens of China—Porcelain and Enamel. Gold Pigot Work—an important Collection of Old Porcelain, including Oriental Vases of extraordinary size and qua. ity, from Lord Northwick's Collection, and fine Specimens of Févret, Dresden, Capo di Monte, Vienna, Chinese, and Worcester Porcelain, &c.—and a fine Collection of Water-Colour Drawings, comprising Works by Hunt, Coque, File, &c., Cattlemore, Prout, D. Cox, D. Roberts, and others. A pair of fine large Groups in terra-cotta by the celebrated Giuseppe Ceracchi, and a number of fine Specimens of Porcelain and Enamel. 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**CHATSWORTH, THE SEAT OF THE DUKE OF DEVONSHIRE, K.G.**  
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SATURDAY, June 19, 1875.

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Major, then Captain, Butler, on the half-pay list, had taken part in the Red River Expedition, in the course of which feelings of mutual regard and esteem had grown up between the leader and his subordinate. When, therefore, on the 30th of August, 1873, Capt. Butler read in a New York newspaper that Sir Garnet was to sail for the Gold Coast on the 8th of September, he at once telegraphed to his old chief a request to remember him, and an intimation that he would sail by the first steamer. On arriving in England, on the 14th of September, he found that Sir Garnet had sailed the previous day, but that the latter had caused Capt. Butler to be appointed to the staff of the expedition; and exactly one month from the day on which he had seen the paragraph, our author started from Liverpool for the Gold Coast. No one was better fitted for the task which devolved upon Sir Garnet Wolseley's expedition. Many of Capt. Butler's comrades were new to savagery and savage life; but the author of 'The Great Lone Land' was more at home in uncivilized than civilized life, and difficulties and hardships which appeared formidable to most were looked on by him as mere casual incidents. He proceeded to Africa, therefore, with no insular prejudices to overcome,—no artificial standard to affect his impartiality,—no delusions to be dissipated. Consequently, his estimate of Africa and the Africans is entitled to attention. That estimate is extremely unfavourable, but it was,

no doubt, a little affected by the recollections of his sufferings from fever and the natural irritation caused by want of success.

When the author arrived at Cape Coast Castle, Sir Garnet Wolseley's first fight had taken place. He soon, however, had an opportunity of seeing how war was carried on in that part of the world, for the Ashantis, in their retreat, resolved to attack Abracrampa, and the General, who occupied that place with 200 sailors and marines and about 800 natives, determined to anticipate them, and moved out towards Dunquah with that purpose. An Ashanti was captured, and was on the point of being decapitated by a Houssa, when Capt. Butler caught the latter "a smashing blow on the ear, and rolled himself and his knife into the bushes." The Ashanti prisoner was taken charge of by his preserver, who endeavoured to extract some information from him,—

"a proceeding which the minister of Mampon looked upon as perfectly useless, urging that there might not occur an opportunity for killing an Ashanti for a long time—a line of argument which I believe he was prompted to follow, from the belief that the instant decapitation of the prisoner would have successfully concealed his (the minister's) utter ignorance of the art of interpretation."

The "minister of Mampon" had been the Wesleyan preacher at Mampon, and, finding his occupation gone, took service with Capt. Butler as interpreter and chief of a small body of scouts. We have seen how thoroughly imbued he was with the spirit of Christianity, while he showed his fidelity and courage by deserting with his scouts as soon as he heard that his employer was about to visit the Akim country. We may, perhaps, see the minister some day at Exeter Hall.

On the 1st of November the General sent for Capt. Butler and entrusted him with a mission to the Akim country, and on the 3rd he started in a gun-boat for Accra, accompanied only by three native servants. On arrival he at once perceived evidence that in giving Capt. Glover a semi-independent mission to rouse the eastern tribes, and from the Volta as his base to advance on Coomassie, the Government had made a mistake. There has been much controversy as to the influence of Sir John Glover's operations on the campaign. There have been two parties; one declares that Glover was only a hindrance, the other asserts strenuously that the latter rendered most important services, and that without his aid the capture of Coomassie would have been but a barren triumph. Capt. Butler discusses the question temperately, but does not conceal his conviction that Glover ought never to have been given a semi-independent command. The author speaks in the highest terms of Sir John Glover, but considers that his anxiety to open up Africa, and "to upraise an African Empire as an appendage to the British Crown," caused him to lose sight of the true object of the war.—

"Glover had, as I have said, long looked beyond Ashanti; and when this war broke out, he looked beyond it still: nay, Ashanti was but a secondary part of his programme; the Volta was the first part. All through, he clung to the Volta with a persistency which had its birth and its explanation in the conceptions of earlier years. When ordered finally to quit the Volta, and hasten to the Prah, he did so with reluctance."

Glover's idea seems to have been to ascend

the Volta to Salga, and, making that place his base, to advance thence on Coomassie:—

"To have carried out Glover's original plan of a campaign would have necessitated at the shortest estimate a period of three years, and a loss of life through disease so great that it would be impossible to over-rate it. It has been asserted that the operations carried out by Captain Glover were detrimental to the success of the main attack. This is simply absurd. Glover's operations drew to the Volta a portion of the native aid, which might have been utilized on the right flank of the main column, and he depleted Cape Coast of Houssas at a moment when the Ashantis were close to that town, but the main attack would have been fought to precisely the same conclusion. Coomassie would have been taken and burned in the same time, had the Volta Expedition never existed. What did not influence could not injure. I speak only of the final issues of the war."

On his march from Accra, the author received a message from King Coffee Ahencora, who was proceeding to Accra "to eat fetish (African name for rum-drinking), and to concoct large schemes of war with the English chief." King Coffee was anxious that Capt. Butler should wait for his arrival, but the reply was a refusal, and an intimation that he (Coffee) was turning his back on the enemy. A little further on the author met another king, Quabina Fuah by name, who was bound for Accra on the same errand as Coffee. Quabina Fuah would not listen to Capt. Butler's arguments, promises, and entreaties, and declared he had been summoned to Accra by Glover, and that go he must. Our author succeeded, however, better with Coffee Ahencora, though it was apparent to Capt. Butler that not one of his promises was believed. The fact is, that we have so often broken faith with the black man, that he who now speaks truth is, as the author expresses it, "heavily handicapped." The white man and the trader have been hitherto synonymous terms, "and wherever trade has sought the savage, be it in remote America or innermost Africa, it has come to him in the guise of the cheat and the liar." So much for the civilizing influence of commerce! Mingled avarice and fear, however, induced Coffee Ahencora to turn back with the British officer, who, though suffering from a fierce attack of fever, gallantly pushed onwards. At length he arrived at Swaidroo, Coffee's capital. For several days, though wasted with sickness, he strove to induce Coffee to take the field, but was always met with excuses, and at length, finding himself growing weaker, he determined to go to Mansu, on the main road from Cape Coast Castle to the Prah. The king did all he could to detain him, and even bribed his hammockmen to strike work; but the Englishman's determination and diplomacy overcame all obstacles, and eventually he took his departure. Before he left, the queen-mother visited him, and begged him to leave some medicine to cure her imaginary ailments:—

"A happy thought seized me. 'Bring hither that tin case.' The faithful Konisko (whose burden was always the large load which held the triple treasure of gold, drugs, and papers) approached. I unlocked the case and took from it a small box. The box held two tiny globes. I held them up before the eyes of the court. 'These are very precious,' I said; 'their fame is spread far over the earth: the characters engraved on this box are "fetish" symbols of great power—all pains and aches and ailments are said to vanish before the use of these small globules.' The old queen stretched out her hand,

her eyes, and the eyes of all her ladies beamed with excitement. I placed in her hand the coveted treasures. 'What are they called?' she inquired.—'Cockle's Antibilious Pills,' I replied, with a face of profound gravity. Again spoke the interpreter, 'The queen wishes to know when she is to take this great medicine?'—'When she lies down to sleep,' I replied.—'And will she be quite well when she wakes again?' asked the interpreter.—'Perfectly,' was my reply."

On the road Capt. Butler received information from the chief of the staff that the Ashantis were retiring rapidly on the Prah, and was urged to attack the enemy as they were in the act of crossing. The author at once sent off messages to summon all the Akim chiefs to Accassie on the 1st of December, ten days later, with what force they could collect. On the 3rd of December, having temporarily shaken off the fever, and rendered valuable aid by bringing up reinforcements and ammunition to Col. Wood at Sutah, Capt. Butler arrived at the rendezvous. He found scarcely a fighting man in the town, and threatened to leave. Coffee, however, appeased him with a promise of furnishing him fifty scouts on the following Friday, and of starting himself for the Prah on the Saturday. On the 10th of December he reached the Prah and held a review of his army. Alas! in spite of promises, it consisted of only thirty men! Fortunately, perhaps, for him, the Ashantis had by this time crossed the river:

"As it was, the first phase of the war was now over. The cloud of Ashanti invasion had rolled off before the determined front presented by the English leader with his score or two of officers, and his four or five hundred native soldiers; but the work, which was afterwards done at Amoafu and Ordabhu, might have been effected at Faysoo and Prahsu at a tenth of the cost, had there been 500 English soldiers on the coast in November, and had the vision of trans-Volta war remained a dream."

In the evening of the 10th the author retraced his steps to Damsam-su, where he found Coffee Ahencora, with 100 Akims and two English officers, on their way to the river. While preparing for the invasion of Ashanti, in which he and the Akims were ordered to co-operate, Capt. Butler, on the 20th of December, learned that Quabina Fuah had returned from Accra, and received, through one of his people, a letter from Capt. Sartorius. This letter was dated Pong, on the Volta, 9th of November, and stated that the writer expected to be at Swaidroo, Coffee's capital, with "7,000 good men," on the 21st of November! Capt. Sartorius must have been remarkably sanguine or ignorant of the African character, or he would scarcely have made such a rash engagement, which, it is needless to say, he was unable to keep. After much harassing work and suffering from fever, which also attacked the two officers who had been sent to join him, Capt. Butler reached Beronassie, on the banks of the Prah, but almost without fighting men, and with only three servants. One of these, however, a little Fanti boy, called Dawson, was a treasure. Faithful, intelligent, and master of the English language, he is the most pleasing specimen of his race of whom we have ever heard:

"Yet, while his Wesleyan masters had done so much to improve this little Fanti, they had not been able to rise superior, in their zeal for the conversion of the heathen, to those feelings of rancorous bigotry which prevail against some other

fellow-Christians at home. They had not failed to transplant these into his mind. 'Master,' said this small boy to me one day, 'are there not Christians in England who are like the fetish people here in the bush?'—'What do you mean, small boy?'—'Are there not some Christian people in England who have pieces of sticks and stones for their gods?' The ministers always told us at the school that there were plenty such people in England. He said they were called Catholicks.'

On the 15th of January, the day on which Sir Garnet was to cross the Prah, Capt. Butler desired Coffee to take his 200 men across that river. He refused, saying that all his people had not come in. Capt. Butler, therefore, moved off with two other officers and a small escort of police. To use his own words, "three white men and six Fanti policemen had invaded Ashanti!" By the 18th a good many Akims had assembled on the south bank of the river. On that day a grand palaver took place. Nothing would induce the cowardly kings to move, and Butler, in despair, set off the next day to join Sir Garnet Wolseley. On the 20th, however, assurances of complete submission to his will came in from the Akim camp, and Butler returned, and on that day "the army" crossed the Prah. Day by day, in spite of constant attempts to delay and readiness to flee at the first appearance of danger, Butler's energy pushed the force on, and on the 26th he found that he had with him 1,400 men, and had reached a place about two days' march from Coomassie. The force, moreover, was encouraged by having put to flight, on the previous day, a small party thought to be Ashantis, but afterwards ascertained to have been Eastern Akims, of Glover's column. More Akims were coming in, and fortune at length seemed about to smile on the gallant Butler. On the 27th, a few real Ashantis were encountered, and, as the advanced guard was composed of the bravest of the Akims, it fought fairly well. In the night the Ashantis made an attempt to re-capture a chief's stool, which had fallen into the hands of the Akims, and a great scare was the result. On the 27th, Butler had arrived at Akina. Four miles from thence Coomassie could be seen, yet though the goal was so near, Butler was never destined to reach it. The king hearing from a blind old Akim slave, who had been left behind when his master fled, that there were several large Ashanti camps near, became horribly frightened, and, stricken with a panic, the whole of the 2,000 fighting men ran away. Capt. Butler's feelings, when he saw the work of months of toil, fever, diplomacy, encouragement, and threats, thus ruined, just as he was on the point of succeeding may be imagined. Many men the disappointment would have killed; but he was of a moral fibre too tough for such a fate, and simply, with his British comrades, proceeded to join Sir Garnet Wolseley. The latter received his lieutenant well. The failure was not his fault. If he had not obtained success he had deserved it; and we doubt whether there exists a man who, under the same circumstances, would have done more. The cowardice of the Akim chiefs had been so great that even the courage of Butler could not inspire them with a spark of manly feeling.

We have briefly sketched the history of our author's failure, but before we lay down the pen we feel it due to him to give an extract,

which describes the country and the climate which he so bravely fought, but which in the end nearly caused his death:

"Morning.—A dense white steam fills the forest; the eye cannot follow the great grey tree-trunks more than half way to their summits; there is the ceaseless drip of rain-drops on the broad-leaved undergrowth, and a clammy cold clings to the air; there is, the natives say, 'a bad smoke' out to day, and yet long before mid-forenoon this smoke has vanished, and the fiery sun has come out—the clammy chill has changed to suffocating damp heat. Mid-day.—The great sun blazes in sullen fury down upon the silent forest, but the fierce rays fall only in nets of gold on the great grey stems which raise their buttressed trunks 100 feet without a branch, and then fork in massive limbs whose every length would make a forest tree. One hundred feet higher still, the waving surface of this ocean of foliage lies outspread before the glare of day—a vast sea of tree-tops whose waves ripple in a middle region seemingly set between earth and heaven. Evening.—There is the splash of water upon the topmost trees; the rain hisses down in ceaseless dreariness, and the roll of the thunder crashes loud and long over the reverberating forest. But, though the hours may pass as they will, and sunlight, fog, and lightning, ring their changes over this sea, still all unchanged, set in an eternity of sombre gloom, rests this huge equatorial forest. The day and the night are the same to it; noiseless rivers steal along under dense layers of tangled foliage; huge poisonous fruits fall down from lofty close-set trees, and lie beneath the undergrowth, emitting noisome odours; great orchids hang over the pathway, spiral creepers, hundreds of feet in length, twisted like huge serpents, cling from tree to tree; and far down below the mass of foliage, amidst these tangled and twisted evergreens, beneath the shadow of the great grey tree-trunks, man moves as though he slowly picked his way at the bottom of some mighty ocean."

The history of the Ashantee campaign has become so familiar to the public, that it naturally shrinks from reading another book on the subject. We, however, strongly recommend our readers to peruse the work before us. It treats that which is old so well as to make it as attractive as if it were new. Besides, it is a valuable contribution to our knowledge of Western Africa, made by one who, a trained traveller and observer, possessed exceptional opportunities for obtaining information. To our mind, 'Akim-foo' is the best of the literary results of our last little war.

*English-Gipsy Songs.* In Rommany, with Metrical English Translations. By Charles G. Leland, Prof. E. H. Palmer, and Janet Tuckey. (Trübner & Co.)

This is a very quaint and interesting volume. A good deal that is valuable has of late been written about the Gipsies, those picturesque wanderers who still keep up a nomad life in the midst of our commonplace civilization, but the greater part of it lies buried in the voluminous *Transactions* of learned Societies, or is contained in works with which the general reader is not familiar. A considerable amount also of what is not particularly valuable has been contributed by certain novelists, who have found it more easy to dress up in Gipsy costumes the lay-figures of their literary studios than to gain in the woodland or the tent a thorough acquaintance with the erratic personages whom they profess to depict. Mr. Leland and his colleagues, in the book now before us, have combined sound knowledge

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with literary skill, and the result is a work which may be recommended as well to the scholar as to the ordinary subscriber to Mudie's. No doubt there are many persons, to use the words of Mr. Leland's Preface, "to whom writing ballads in a language possessing no literature, and almost unknown, save to a few vagabonds, will seem like a mere eccentric fancy." But the majority will be glad to make a closer acquaintance, in an agreeable manner and by means of trustworthy information, with a race which, in our own country at least, is fast dying out. Before very many years are past, the English Gipsies will probably live only in memory, for they are either abandoning those habits which have preserved their isolation from the people among whom they move, or they are realizing the idea contained in the final verse of one of Mr. Leland's songs:—

The 'Merican land, I thinks, mayhap,  
Is just the spot for a Rommany chap;  
For from all I hears, there lives all at peace,  
An' the people don't care for no police.

In these 'English-Gipsy Songs' we have a series of pictures of Rommany life, which have been drawn by artists who are really familiar with the scenes and the habits which they depict, who are capable of conversing in their own tongue with the persons whose ideas they express. In them acquaintance may be made with some of the characteristic features of Rommany sentiment. Thus, in one we are told "why the Gipsy left off drinking beer," the reason being that he was on his way to fetch "a half a pint of beer" for his sick wife when he was taken into custody for stealing sticks:—

In two months' time they let me go;  
But in the village I was told  
My babe, the wife that loved me so,  
Had died that same night in the cold.  
My heart was broken by that there,  
For those I'd lost, and loved so dear;  
And now you know why I don't care  
To touch another drop o' beer.

In another we see the jilted Gipsy, Vester Lock, consuming with fire the waggon which he obtained on credit from a Gentle at a time when he did not know that he was doomed, for at least a while, to remain a bachelor. The story of 'The Witch' throws some light on Gipsy sorcery, and Rommany religious views are exemplified in 'A Gipsy Burial in the Olden Time,' which describes how a bereft parent objected to his little daughter being buried in the parish churchyard among "a crowd of Gorgios" or Gentiles.

Where all the partners in a literary undertaking have done their work well, it is an invidious task to discriminate between their respective merits; but we may say that Miss Tuckey has contributed some of the most pathetic of the songs, as well as some of the most graceful, such as 'The Gipsy-Bird' and 'Love-Time is Summer-Time.' To Prof. Palmer are due many of the most characteristic and least idealized sketches, such as 'The Gipsy Ball' and 'The Hatchet'; and to Mr. Leland, as might be expected, some of the most quaint and humorous, such as the touching complaint of a lover of *mullo baulor*, or "pork which died by 'the hand of God,'"—

I went to the farmhouse  
Where I knew a pig had died,  
And to get it I implored 'em  
Till I pretty nearly cried.

But the lady wouldn't give it,  
And she 'inted rather free  
As 'twas poisoned by some Gipsey,  
And that Gipsey man was *me*.

A few scraps, also, of Gipsy folk-lore are given by Mr. Leland, of which the story of 'The Seven Night-Walkers' may be mentioned as a specimen, telling how—

If you took an oath upon those spirits,  
And the oath upon them should be broken,  
Seven nights will come to you the walkers;  
Seven nights they'll come, each night to wake you;  
Seven nights you'll always see the seven:  
But upon the seventh night, my master,  
By the seventh spirit you'll be strangled.

By way of a final quotation, we may take the following pretty conceit, due also to Mr. Leland, about 'The Stars':—

"Tell me this, old friend, if you can tell it,  
What's the Rommany for *stars* in heaven?"  
"Yes, my master. Stars with us are *shirkis*,  
And from *chiriclis*, or birds, I take it,  
For the birds and stars are like in nature:  
Stars are only birds of light in heaven,  
Flying far above our heads for ever;  
Birds of fire which only fly in darkness:  
And the moon's the lady of the heavens,  
Coming nightly, certain in her coming,  
O'er the meadow, just to feed her chickens."

*Indian Public Works, and Cognate Indian Topics.* By William Thomas Thornton, C.B., Secretary for Public Works in the India Office, &c. (Macmillan & Co.)

MR. THORNTON would have done more justice to his subject, his readers, and himself, by confining his volume to the interesting theme indicated by the first part of his title, and reserving his opinions on cognate topics, at all events for a separate publication. By that arrangement adequate space would have been afforded for the treatment of an important topic, on which the author has shown us that he has much to say that is deserving of attention. At the same time he would have avoided the production of a good deal of matter of so elementary a character as to awaken some impatience in the reader. He would not have been led to introduce the subjects of land tenure, the "modification of the popular religious creed," the "special agency, to wit education," and the advisability of instructing the natives of India in the vernacular of England rather than in their own, into a book that deals with engineering. And he would, probably, have found time to prune off certain flowers, not to say *fusgi*, of rhetoric, that excite more wonder than admiration. On the very first page he tells us:—

"Since the fall of the Roman Empire there has never been a government whose strong side has been public works; and among existing governments there certainly is not one which, from the height of these latter, would be warranted in casting disdainful glances on the Anglo-Indian."

We fancy that we catch a glance here of a droll confusion of metaphor, but it is by no means easy to understand how such a sentence can have been constructed. It is not, however, in the turn of language alone that we feel at times unable to keep up with the march of the author. His arguments, put with all the authoritative precision that is natural to a writer who cites Adam Smith as to the true moral obligations of a government to its subjects, by way of beginning at the beginning, at times fail to be altogether intelligible.—

"What is done for the public by individuals the public does not do for itself, nor is there any way

by which a public can exercise any executive functions except by delegating their execution to some presiding authority. . . . Where works of national dimensions are concerned, to say that the State should leave the public to construct them is a contradiction in terms, for in no other mode can the public undertake the construction than by entrusting it to the State."

We confess inability to form any distinct idea of the nature attributed by the writer of these sentences to a contradiction in terms.

When we pass, however, from misty speculations such as these to the subjects of communications, irrigation, and miscellaneous works, our chief complaint is that Mr. Thornton should have stinted himself for space where he might have said so much and so well. Under the first head the questions of the method of raising capital for railways in India, and of the five-feet-six and three-feet-six gauges, are reviewed. "The Indian guarantee system has now," we are told, "become so thoroughly discredited that to dwell heavily on its manifold enormities might seem almost ungenuine." The argument, however, that expenditure of money under a guarantee leads to extravagance, is much more applicable, so far as our home experience goes, to the direct execution of public works by the State. It would have been desirable to find facts detailed on a question of this nature, rather than *a priori* arguments urged. As to the gauge, we share Mr. Thornton's view, that the narrow is superior to the broad. But we would rather have had facts as to Indian experience presented to us than have been referred to Mr. Fairlie's book, 'Railways or No Railways.'

The useful portion of the volume commences at the forty-fifth page, where Mr. Thornton gives a sketch of the railway system of India, in explanation of the well-drawn map which is prefixed to the work. The information quoted from Mr. Morris, who has for some years been Chief Commissioner of the Central Provinces, as to the results of extending railway communication eastward from Nagpore, is of the kind which would form the staple of a very interesting and instructive book. Of 7,000 miles of soil suited for growing cotton around the city of Nagpore, not more than 800 are now under that crop. The reduction of the present price of cartage or bullock carriage of 4½d. per ton per mile to the railway fare of a penny for the same duty would stimulate a cultivation estimated to produce at least 1,000l. per square mile.

Mr. Thornton is of opinion that in Burmah and other districts, where roads are almost absolutely wanting, the construction of highways should precede that of railways. Local experience on such matters has much value. But the example of America, and the knowledge of what can be done on light and temporary railways, are not in favour of this view. The ravages of the white ant on wooden sleepers appear to us to be the most formidable danger to which such a system of railway as has been found available for the purposes of construction in this country and on the Continent is exposed in India; and it would be useful to know what check to these depredators has been interposed by any of the processes for the preservation of timber.

The chapter on irrigation is the best in the book. From Mr. Markham's Report on the moral and material condition of India during

the year 1872 is cited the division of that country by Dr. Brandis into seven hydro-metric regions, with rainfall varying from seventy-five to fifteen inches. Irrigation, where it is derived from permanent river sources, as from those fed by the melting snow of the Himalayas, is simply a mode of converting a desert into a garden. But, where the sources of river supply are in themselves irregular, no irrigation works can supply the deficiencies of an abnormally dry season. The lesson to be drawn from this remark is the necessity of an adequate rainfall and watershed survey of the whole of this vast continent. Such a survey, in fact, is the indispensable preliminary to any rational attempt to touch the connected questions of irrigation, urban water supply, river conservancy, and drainage, both agricultural and sanitary, either in India, in Great Britain, or anywhere else.

The calculations as to the results of the purchase of Indian railways by the Government are ably made, and, if the *data* be absolutely trustworthy, merit serious attention. The public works establishments, again, is a subject on which the official position of the author must have enabled him to collect the best information. But the reading public in this country would have given a much warmer welcome to a work that had exhausted the subject of what we have done, and are now doing, to endow India with public works, than to one which, for nearly two thirds of its contents, is a lecture on certain dogmas of political economy. The volume has no Index.

#### SIR JOHN RERESBY.

*The Memoirs of Sir John Reresby, of Thrybergh, Bart., M.P. for York, &c., 1634–1689. Written by Himself. Edited from the Original Manuscript by James J. Cartwright. (Longmans & Co.)*

THE promise of Reresby's Memoirs in an entirely novel dress, and containing fresh materials for future Macaulays, was, indeed, enough to raise expectations. A new Macaulay, however, is as likely to appear as a new diary by Reresby, judging by the volume now before us; for turning over its pages, at first with avidity, and finding, as we proceeded, every remarkable passage which we read to be an old acquaintance, we took the trouble to compare this book, from beginning to end, with the edition of Sir John Reresby's Memoirs published in 1821; and our first impressions were confirmed. The investigation showed that the edition of 1821 was printed after careful arrangement of Sir John's rough notes, formed, probably, to a considerable extent under his direction; and that it comprised every scrap of historic and anecdotic detail of signal value which those notes afforded; but consigned to discreet oblivion these records of domestic life which now are so triumphantly brought to light. Nor is the manuscript used on the present occasion so complete as that from which the earlier editions were taken. The edition of 1821 contains that noted sentence in which Reresby comments on the great "awe" felt by the widow of Charles the First towards Jermyn, her supposed husband. This remarkable historic anecdote is omitted from the new publication, together with other paragraphs of importance, and the connecting explanatory passages, by which the first editor

blended together Reresby's annals and made them intelligible, are, also, unfortunately wanting. The new editor ought to have supplied some explanation of the comparative value of the two manuscripts from which this diary has been printed from time to time; and the statement in the Preface, that the book "may be unhesitatingly described as substantially a new work," might judiciously have been replaced by statement of the degree of novelty which may be justly claimed by this publication.

It is a pleasanter task, however, to discuss the positive rather than the comparative merits of a book. And, to use Reresby's words, those who enjoy "that sort of curiosity which is as well pleased with inquiry into less things, sometimes, as greater," will like to follow him through his youthful adventures; and they will read with pleasure how Sir John managed his parliamentary elections, and how he kept "high Christmas" at Thrybergh with Yorkshire joviality, and entertained his friends with "two violins and a bass from Doncaster, two bagpipes, a trumpeter, and a drummer," accompanied by a plenty "of liquors, both of wine and others." Nor could a minute and straightforward account of the life of an English gentleman during the reigns of Charles the Second and of James be devoid of interest.

Reresby spent his youth chiefly on the Continent—a retreat made necessary by the Royalist sympathies of his family. This experience coloured all his life. The young baronet's knowledge of the French language ingratiated him with the Court of Queen Henrietta Maria at the Palais Royal: an intimacy that gained for him the friendly notice of Charles the Second, and brought him into close association with Lord Halifax, and into an acquaintance with the leading men of his time. These advantages, combined with his standing as head of an old county family, procured Reresby the Governorship of York, a seat in Parliament, and considerable influence at Court. His published travels show that he was a man of cultivation, and the position which he acquired implies that he was endowed with intelligence and good sense. Reresby was thus eminently qualified as an observer: he was more of a man of the world than Evelyn, more of a gentleman than Pepys, and more of everything than that pedantic recluse, Narcissus Luttrell; and had Sir John been as ready with the pen as he was with the sword and cudgel, he might have acquired a foremost place among the eminent company of diarists; but his writings are stiff and dry, and do not approach in merit to the writings of those two dear old friends whom we have named.

The contributions, however, which Reresby has made towards English history are of first-rate value: and his pages read like the rough sketches of Macaulay's most spirited pictures. The Prince of Orange is set before us on his visit "to pretend to the Lady Mary" as being "entered" against his will "into a drinking bout," and then as astonishing even his roistering associates by breaking, with too fervid ardour, into the rooms of the maids of honour. We are shown the luckless Duke of Monmouth hiding in the brushwood; the brutal Jeffreys surrounded by his boon companions or trying after the revel to scale the sign-board. Dr. Titus Oates also appears on the scenes, first receiving the "Sacrament at the hands of that excellent man, Dr. Gunning," and then

passing from the chapel into the palace, to bespatter, at the bishop's dinner-table, with foul-mouthed talk, the Duke of York and the ladies of the royal family—talk which none, except Reresby, dared to meet save by silence or assent, "for fear of being made a party to the Popish plot."

Not less to a good purpose did Reresby attend the royal "couchée," to wait whilst Charles dawdled into bed, indifferent and "happy as a king," although his people were in a flame, red-hot about the Popish plot, and although "nobody knew what way affairs would go." The notes he preserved of the King's remarks,—"being in good humour,"—"on the cheat of such as pretended to be more holy and devout than others," remarks which he illustrates by examples drawn from the episcopal bench, and his mention of James's civili, "but not real," smiles,—are among the slight descriptive touches by which our diarist has handed down to us a living portraiture of the royal brothers.

The social aspect of the reign of Charles the Second is, perhaps, the one to which our readers most readily turn; and for a short space we shall follow that direction, as Reresby's Memoirs, in their new form, undoubtedly throw some additional light on the manners and morals of that time. Evelyn and Pepys were town observers of the society amidst which they lived; Reresby, on the contrary, looked about him there with the eyes of a country gentleman; and one result of his observation was that he withdrew his wife and daughter almost wholly from Court life. Society was not then, as has been said of society in our day, "too correct and dull to be an occupation." Evidently Reresby thought that it was an occupation far too dangerous for his womankind. London society then was Court society, and, fortunately for England, Whitehall kept its morals to itself. Of this divergence in tone and feeling, Reresby's description of the first act in that tragedy, the "fatal amour" between the Duke of Buckingham and the Lady Shrewsbury, may be taken as an example. To further his intrigue, the Duke prevailed on the Earl and Countess, and a great company, "to make some stay" with him at York. The entertainment he offered to his guests was splendid, and Sir John entered thoroughly into the amusements of the occasion. But with graphic touches, of almost unconscious force, he pictures how gaiety and feasting and impending misery went hand in hand. The summer days are "spent in visits and play and all sorts of diversions," and the nights in dancing. "The design, or rather practice," which that merriment was to cover, cannot, however, be concealed: "two tall persons" are seen together in the twilight of an empty room; and people avoid "being inquisitive"; and "great quarrels of jealousy" break out during the midnight hours; and lying friends have to be "sent for from the tavern very late," to keep the Earl under the Duke's roof, and to add to "the great power over her lord," which Lady Shrewsbury even then possessed.

In Reresby's hands the scene he witnessed at York is like a picture drawn from those creations of ghastly mediæval fancy, "Les Danses des Morts": Death pipes and dances before the guilty pair. The same story would have been told by Anthony Hamilton with

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a mocking leer; and that Sir John should not have adopted the depraved tone of the men of fashion of that day is remarkable. Although a country gentleman, he was not at all a country bumpkin. As we have said, he had spent years in foreign travel, and he passed the first period of his manhood at Courts, where the pursuit of pleasure ran to the maddest extremes. Fighting and loving form the staple of the earlier pages of his diary. He had the honour of tossing "in a swing, made of a cable tied between two trees," that bright girl, the Princess Henrietta Maria,—fated to exchange before long her dances with young Reresby, and her "innocent diversions" in the garden of the Palais Royal for a few years of doubtful intrigue, ended by death in agony. And Reresby claims for himself even higher distinction in the Court of Love. He was the suitor, and not a disregarded suitor, of that lovely creature, the central figure in the group of beauties, on whom Hamilton may boast that he has conferred an immortality. The Mistress Hamilton—need we name her?—was, however, soon resigned by our hero to the attentions of the Comte de Grammont. With inconstancy worthy of his rival, Reresby avows that from the moment he saw Mistress Brown, "having more inclination for that gentlewoman than for any I had seen before, I forgot Mr. Hamilton," to him, until that sight, "the finest woman in the world."

Such forgetfulness, to us who can read Hamilton's descriptive catalogue of his sister's charms, seems to prove a decided insensibility to female loveliness; and Reresby himself unconsciously supplies other proofs of his want of taste. He confesses that he sought to excuse himself from dancing with that lady, "beautiful with the rich beauty of the South," Hortensia Mancini, afterwards Duchess of Mazarin; and in his opinion the Duchess of York was "very handsome"—a lady described by the courtly Hamilton, as tolerably good-looking, by Pepys as "a plain woman," and by another critic as "very ugly."

And after Reresby's marriage with that "discreet" dame, Mrs. Brown, we hear no more of amours or amourettes. For that mode of relaxation he substitutes the worship of the bottle, and his diary often contains the entry, "made a debauch," together with the description of many an attendant duel. The experience of fifty years of life, however, compels Sir John to exhibit some symptoms of moral progress. He accompanies the record of "a considerable debauch" with grave reflections on his folly; his outbreaks with glass and rapier dwindle becomingly away; his last drinking-bout is only "a little one." Sir John also evidently places some control upon his temper. Instead of practising as before with "the curst sharps and flats," he contents himself with a bloodless scuffle over a cushion in York Minster, with flinging "a leaden standish" at the head of a brother magistrate, and with using some angry words to his wife. And to all these occasions he appends remarks proving, either that he did well to be angry, or that he was sorry if he had been in the wrong.

The interest, however, of the Memoirs, even in Mr. Cartwright's edition, is not confined solely to curious social matters. As the story of the life of a cavalier, faithful, to the

end, to the Stuart dynasty, told with much fullness of detail, they furnish a remarkable account of the Revolution of 1688. No historian, however gifted, no collection of authorities, however complete, could give a more striking notion of the way in which James, in defiance of the wishes of the majority of his subjects, threw away his crown. That event came on Reresby as a complete surprise. Despite the many warning signs he recorded in his journal, and although he was well acquainted with the feelings of the turbulent burghers of York City, still he was quite unprepared for the wholesale defection which placed William and Mary on the throne. And apparently Reresby had good reason to believe that the County, over which he possessed great influence, was, at heart, thoroughly devoted to the Stuart dynasty. When England was maddened by the stimulus of the Popish plot, when London could only "be kept quiet with much ado," and the wary Halifax felt sure of the coming explosion, still he was convinced by Reresby that "the loyal interest" in Yorkshire was every way the ruling interest; and so tenacious was this influence over the minds of Yorkshiremen, that a few days after the coronation of William and Mary, Reresby was warned that he would be esteemed an enemy to their Government if he left London for "that nest of malcontents." Yet in the midst of that stronghold of the Stuart family, when James's proclamation appeared calling on Yorkshire to resist the Dutch invader, all that Reresby and his associates could do in obedience to the call to arms was to tell the King that the militia could not be mustered under a Catholic Lord Lieutenant. And the only apparent acknowledgment which James made to that appeal was this,—"October 4, 1688, comes a messenger to purge the corporation" of York, and to put in a mayor and alderman, "almost all papists."

Such a circumstance explains the Revolution: an historian naturally seizes on the prominent features of a policy; and he takes as an example the fact that James thrust Popish judges upon the bench and Popish dons upon the Universities; but it is only the day-by-day story of a diarist that discloses the extent of the royal influence, and that shows the all-pervading pressure in favour of the Roman Catholics which James exercised almost to the last hour of his reign. Every county magistrate, every borough magnate, every Deputy, and every Lord-Lieutenant, was either replaced by a papist, however illiterate and incapable, or was tormented by solicitations and annoyance beyond endurance. Reresby, for instance, held as the governor's official residence the manor-house in York city. During June, 1687, he heard suspicious rumours that the house was to be converted into a papist seminary; he immediately wrote to the Government to state that he held the manor-house by the King's express grant. The next entry in the diary on this subject is as follows:—"I had a letter from one Lawson, a priest, wherein he gave me notice that the King, having given him his house, the Manor of St. Mary's in York, for the honour of God, and the good of his people," he hoped that Reresby would have the civility to turn out of it at once. And so he did: he did not resist, "it being to no purpose." His journal records no murmur. With equal docility he

submits, though the King withdrew all the soldiers under his charge at York, and left him, as he told James, "a governor without a garrison."

In spite of such treatment, Reresby remained faithful so long as James remained in England; but his Yorkshire neighbours were not so compliant. With all due respect, they shut up Sir John in his home at Thrybergh, and trooped away to join the standard of the prince "who came to maintain the Protestant religion."

The editing of these *Memoirs* is only passably good. Not incorporating the passages omitted from the manuscript now followed, and those explanatory sentences and the improved arrangement of paragraphs supplied by the first editions of Reresby's diary, the new edition is imperfect, fragmentary, and somewhat unintelligible. The notes, so far as they furnish novel information, are valuable; but that information, being of too minute a character, is uninteresting, and they are devoid of those illustrative explanations which attract the attention of that literary being called the general reader, and give purpose to his general reading. The Index is most meagre; still there is an Index; and the slip of the pen which ascribes Grammont's *Memoirs* to that Chevalier (note, p. 43), and the characteristic disguise as "Farquison," which that archplotter Fergusson assumes on p. 339, are blemishes which will not mislead many.

#### *Ancient History from the Monuments.—Persia.*

By W. S. Vaux, M.A. (Society for Promoting Christian Knowledge.)

ONE of the most remarkable products of modern research is the series of histories of the ancient empires of the world which have from time to time appeared. Formerly the Bible and Herodotus were almost the only authorities on the subject, and our fathers were obliged to content themselves with the brief and sparse notices of the one, and the somewhat discursive and often fabulous narrations of the other. Now, however, the hieroglyphic and cuneiform puzzles have been satisfactorily solved, and abundant materials gathered from each wherewith to supplement the sources of information named, while the deductions of comparative mythology, ethnology, and philology may be freely employed to correct and test the results thus attained. For a long time this important information was naturally to be found only in works of scholarship and profound scientific research; but, thanks to such books as the present, it is rapidly becoming popularized, but not in the vulgar acceptation of the term. Great truths, in fact, are being brought within the reach of the masses. Mr. Vaux's history of Ancient Persia has three of the chief *desiderata* in a work of the kind—it is clear, concise, and picturesque.

In his Introduction, while adopting the usually accepted though somewhat arbitrary division of the human race into the Shemitic, Hamitic, and Japhetic groups, he points out the broad characteristics which distinguished these three classes, and sets forth very clearly the forces which operated in the ancient world, and ultimately led to the present constitution of society.

The portion of Persian history treated of in

this volume divides itself into three periods, the Early Persian, or Achæmenidæ, ending with Darius Codomanus, 331 B.C.; the Arsacidae, which ruled till A.D. 226; and the Sassanidae, which disappeared with the Mohammedan conquest in A.D. 641. Each of these periods is clearly but concisely treated, the real history and progress of the people being described rather than the fate of the reigning house.

Hence, instead of a disconnected work, containing little more than anecdotes of the most popular or prominent rulers, with an occasional spice of folk-lore, we have here a real history of the Persian nation, upon the facts of which we can rely and the action of which we may study, as we would that of the history of any European State, with a view to acquiring a clearer insight into the working of political and social problems. The author has blended with great skill the information derived from the three principal sources indicated,—the Bible, the Greek historian, and the cuneiform inscriptions,—and has brought out the various points in which they come into contact.

The book of Daniel, with its visions and prophecies and their disputed interpretation and fulfilment, is a subject fraught with difficulty to a writer who seeks to be at once popular, accurate, and impartial. Modern research has, of course, considerably modified the speculations of earlier theologians, but we do not, for all that, possess so much additional light that we can safely dogmatize upon the question. Mr. Vaux has approached it reverently and fairly, and the student has in his pages, at any rate, the materials for forming an independent judgment for himself. But not only to the student of the Bible and Herodotus will this little book prove a useful companion, the Oriental scholar will by no means disdain its aid in transforming Zohak Bahram Gur and other heroes of Persian epic into the real and living characters of ordinary history.

Besides writing a consecutive and clear account of the fates of the Persian Empire from the sixth century B.C. to the Mussulman conquest in the seventh century A.D., the author has given a *résumé* of the results of recent investigations into the cuneiform inscriptions, with translations of the most important, and so furnished the reader with the means of comparing the records of the ancient books with the equally durable and less changeable records of the rocks.

#### THE TEXT OF DANTE.

*Sei Cento Lezioni della Divina Commedia.*  
Tratte dall' Edizione di Napoli del  
M.CCCC.LXXVII., &c. Per opera e cura  
del Dottore Enrico C. Barlow. (Williams  
& Norgate.)

ALL the world, or at least all that portion of it to whom the 'Divina Commedia' is more than a name, knows by sight or reputation the magnificent reprint, produced under the care of Lord Vernon and Sir A. Panizzi, of the four editions dating from the fifteenth century possessed by the British Museum. Three of these, those of Foligno, Jesi, and Mantova, undoubtedly take precedence in point of time of all others, as each of the three belongs to the year 1472; but with regard to the fourth,

printed at Naples and undated, some doubt exists. It certainly belongs to the last quarter of the fifteenth century, but more than this cannot be absolutely established. There exists, however, an edition, also printed at Naples, and bearing the date 1477, whereof the British Museum possesses no copy, the only two known to exist being the one in the National, the other in the University, Library of its native town. This edition, Dr. Barlow tells us, he at one time had it in his mind to reprint, but finding that although its typography fully deserved the praises bestowed on it by Dibdin, it had been most carelessly edited, and would be (as he expresses it in his Preface), "più tosto una curiosità bibliografica che un' opera utile agli studiosi del Dante," he has preferred to collate some 600 readings with those of Lord Vernon's four editions, and publish these with a few pages of general remark. We have not, of course, space to go very fully into all the various readings; but there are a few which are sufficiently remarkable to deserve special notice. Thus in 'Inferno,' v. 102, which is usually read "Che mi fu tolta, e il modo ancor m' offende," the edition of 1477 alone gives "il modo," i.e., "mondo." None of the commentators whom we have at hand, Landino and Bargigli among the ancients, Bianchi and Cotterill among the moderns, seems aware of this reading, which, however, Dr. Barlow states, in his opinion, to be the true one. We wish he had given his reasons for so thinking, for we must confess our inability to understand how it is to be construed. The next which we have to notice is the much discussed line, 'Inferno,' xxviii. 135, "Che diedi al re giovanni i mal conforti." Here, as it will be seen, the edition of 1477 bears out the ordinary reading, which all the commentators, or nearly all, refuse to accept, on the ground that, as a matter of fact, the son of Henry the Second to whom the bad counsel was given was Henry, and not John. We, for our own part, disapproving the *a priori* principle of criticism, prefer to think that Dante for once made a mistake. We notice, as we go further on, a sufficiently ridiculous blunder, in 'Purgatorio,' xxvii. 114, "ueggendo et gratia maestri già levati," which it is difficult to account for, either on the ground, which is sometimes available, of a stupid amanuensis, misled by similarity of sound (to which we are disposed to impute such a reading as "monstrafamiluent," in 'Purgatorio,' xix. 32), or of careless writing, such as must have led to the frequent confusion of *n* and *u*, or *c* and *t*, in early editions; nor do we see how the superfluous letters could have slipped in, as often happens, from a neighbouring line. In 'Paradiso,' xxv. 126, "profitto" for "proposito" probably arose from a misinterpreted abbreviation in the manuscript.

On the whole, Dr. Barlow finds that the edition of 1477 corresponds most closely with that of Foligno, the "editio princeps," which itself seems to have more in common with that of Naples without a date than with any other of Lord Vernon's four, though not so much as with that which Dr. Barlow now for the first time brings into notice. From this and other indications, he is inclined to give the edition of 1477 the priority in point of time to its compatriot. We cannot say that his reasons appear to us wholly convincing,

but his opinion must have weight with all students of the Divine Comedy, and we can, at all events, thank him for giving us in this clear and intelligible form what is a valuable supplement to Lord Vernon's splendid work.

#### NOVELS OF THE WEEK.

*Miss Angel.* By Miss Thackeray. (Smith, Elder & Co.)

*A Dark Secret.* By Eliza Rhyl-Davies. 3 vols. (Bentley & Son.)

*Eglantine.* By the Author of 'St. Olave's,' &c. 3 vols. (Hurst & Blackett.)

We do not wonder that the story of Angelica Kauffmann should have had an attraction for Miss Thackeray. There is in it enough of that little tinge of disappointment as of a life somewhat *manqué*, enough of conceptions and aspirations to which the actual performance was so far from attaining, to make the historical Angelica a not unfit companion for the fictitious Elizabeths and Dollys. No one can look at her portrait, whether in the Uffizi, among all the great painters of the world, or elsewhere, without feeling that the little paintress had far more in her soul than she was ever able to put upon her canvas, even when she was most successful,—very far more than any one would imagine, who knew her only from the melancholy allegorical group in the South Kensington Museum. Such being the case, it may easily be supposed that Miss Thackeray has made a charming little story out of Angelica's history. Of course, as she was perfectly justified in doing, she has mingled fiction with fact, and has not so much as hinted that the story of Angelica's marriage with the false Count de Horn is by many regarded as apocryphal. Indeed, this incident and its results supply the needful interest of the romantic kind to the story, and account satisfactorily for Angelica's remaining so long as she did to all intents and purposes unmarried. The man who ultimately became her real husband, Antonio Zucchi, has, we suspect, given Miss Thackeray a good opportunity of showing her skill in conceiving and delineating a character. We may be wrong, but we imagine that this moody, sarcastic Antonio, who is so clearly before our eyes as we read, has been evolved by the authoress from but few indications and scattered mentions. That Angelica married him, and lived for some twenty years with him, is unquestionable, but the dictionary writers, at all events, tell us little more. If there be any record of their married life, we could wish that Miss Thackeray would one day tell us something about it; for it embraced the most stirring time of modern Europe, and one would fancy that there might be room in it for an interesting story. Also, we should like to know something of the later life of Angelica Kauffmann, whom we know at present only as an English R.A. As to the book itself, that is, as to its outward form, we have one or two small faults to find. First of all, we begin to trace a little mannerism. Miss Thackeray is a little too fond of the epithet "great." We have in one half-page "some great dominant chord," "the great Assumption," "the great Church," and, a little furtheron, "the great arching force of marble," "the great hot, hot sunshine." Then let us point out that Tintoret's picture of 'Heaven' in

The Ducal Palace is not a *fresco*, but an oil painting—the largest, say the guide-books, in the world—and that we do not believe Dr. Johnson ever used the word “dependable.” Moreover, we do not like the phrase, “a dawn of burnished aromatic light.” Miss Thackeray has surely too good a command of the language to need to employ such expressions. But let us end our verbal criticisms with one extract, which seems to us eminently true, though, if faithfully accepted, it would nearly ruin the novelist's trade:—“Misunderstandings are far more difficult things than people imagine in love or in friendship. Some instinct protects travellers in that strange country where all is instinct, and if they disagree, it is that from some secret reason they do not belong to each other, for quarrels are nothing to those who are united in sympathy.” In conclusion, it may be said that Miss Thackeray has given us in the guise of a story a most interesting picture of that Georgian time which her father appreciated so well, and which, in spite of faults, both moral and political, produced, on the whole, the best specimens of our race which England has seen for the last two centuries. We cannot hear too much of the age which produced Johnson and Reynolds.

We noticed in Miss Davies's last novel a tendency towards the morbidly horrible, and in a note to her present story she confesses to a great admiration for Edgar Poe. Under such circumstances, we might have expected at least to feel a not wholly unpleasant creeping of the flesh when reading at midnight a book with such a suggestive name as ‘A Dark Secret’; but we regret to say that, with all her admiration for Poe, she has been unable to attain to the very smallest share of his peculiar talent. A retired medical man kills by accident and at night a youth who has chanced to insult him in the course of the previous day. Unluckily, he is detected in the act, so to speak, by an unscrupulous man who has been assisting him in a “literary pursuit,” and in a weak moment is persuaded by this villain so to dispose of the body that the slain man shall appear to have been drowned. The body is duly found, and a *post-mortem* is held, at which it appears that (in Miss Davies's beautiful words) “the brains and heart, and whatever else had given life to the boy, were all as sound and healthy as possible.” Considering that “the boy” had been killed by a blow on the head (to say nothing of the fact that he was a confirmed drunkard), this discovery verges on the miraculous, and ought, we should think, to have given confidence to the uninditing slayer that his detection was almost impossible; but instead of this he allows the scoundrel witness to extort money from him, and finally, under the terror of denunciation, gives his consent to a proposal of marriage from this person to his own daughter. That young lady, being already engaged, is naturally put out by this step on her father's part; but filial affection gains the day, and she is ready to accept the very unwelcome wooer, whose physical characteristics are no less unpleasant than his moral. However, the doctor at last cuts the knot by taking poison; the villain undergoes novelist's justice; and the lovers are duly married. Such is a bare outline of a very commonplace story, which is not lifted

even to the level of mediocrity by quotations from Susarion, who, by the way, did not, as Miss Davies seems to think, write in Latin, and Horace—the latter, we must admit, we should much like to hear the quoter construe, especially as she has written it—or by such talk as the following:—“An idiosyncrasy which you cannot reconcile to the general experience of human nature is practically a mystery of which there is no solution. No analysis can lay bare the motive of perversity, for instance, for here you deal with a subtle agent, concealed and potent, that shapes passion and determines action with invisible force.” Is it possible that Miss Davies can really have attached any kind of meaning to this sequence of words? If so, we can only say, whatever be her experience of human nature, she must be sadly deficient in experience of human language. However, as we all know, nowadays that is the last qualification required in a novelist.

‘Eglantine’ is, perhaps, rather a misnomer. The young lady whose pretty name gives the title to the book, pleasant as she is, is not the real heroine. The autobiographer, Dora Leslie, is a much more life-like character, and the story of her long years of patient waiting for Rae Morrison, though scarcely piquant food for the regular devourer of sensational novels, will be liked by those whose taste leads them to studies of character. Perhaps Mr. Morrison himself would hardly have sympathized with his lady-love's extreme appreciation of the character and labours of the Rev. John Elphinstone, an energetic clergyman of the liberal-minded sort. This gentleman, in spite of much judicious angling on the part of a certain worldly Mrs. Ullathorne and her bewitching daughter “Birdie,” who are well described, has the sense to prefer the simplicity and freshness of Dora's friend Eglantine. There is little incident in the story, but its tone is healthy and sensible.

#### THE PALÆOGRAPHICAL SOCIETY.

THE work done by this Society during the second year of its existence fully bears out the promises of last year, and we may safely say that if the Society continues to make such judicious selections of typical specimens of writings and drawings belonging to the early mediæval period, its publications will, in interest and value, stand second to none devoted to these subjects.

Among the specimens of Greek Palæography is a rare Psalter (No. 38), written on papyrus, and found in the ruins of a monastery at Thebes in Egypt. This manuscript is as old as the fourth or fifth century, and indicates a period when cursive and minuscule letters were gradually creeping into the capital texts. No. 39, a splendid manuscript of the Iliad in uncial capitals, on vellum, of the fifth century, from the Ambrosian Library at Milan, is remarkable for the majestic stateliness of the lettering. The photograph of this page is clear, and the picture stands out like a marble slab. The editors think the hand not purely Greek, but, at any rate, it is marvellously like some of the finest Greek inscriptions. Other excellent specimens of Greek are Nos. 26, 27, a Greek Gospel Lectionary in uncials of the Slavonic type, and dated A.D. 995; Psalter (No. 41) from the Ambrosian Library, A.D. 961, of small and neatly-shaped minuscules; and (No. 25) a page from the Orations of Gregory Nazianzen, A.D. 972, from a good MS. in the British Museum.

Of the Roman palæography we have two pages of the celebrated Prudentius in the National Library at Paris (Nos. 29, 30), written in the same kind of capitals, denominated “Rustic,” as

is the Utrecht Psalter, about which so much has been said. These specimens are referred to the beginning of the sixth century, and are well worth comparing with the pages of the MS. at Utrecht. Of uncial letterings two specimens of the Paris MS. of Livy (Nos. 30, 31) are reproduced; this MS. is attributed to the sixth century, and indicates a very classical style of hand. The same library supplies two pages (Nos. 42, 43) of the works of St. Augustine in a MS. made up of gatherings of eight pages of papyrus between two of vellum which form outsides to the quires. The date is assigned to the sixth or seventh century, and the writing, both on the papyrus and on the vellum, is in pale and finely-shaped uncials. No. 33, a copy of the Gospels in Latin, from the library of Corpus Christi College, Cambridge, and formerly in the Abbey of St. Augustine, at Canterbury, indicates a gradual change in the uncial character at the period to which this manuscript is attributed, the seventh century.

English styles of handwriting are illustrated by interesting pages from the Charter of Foundation granted by Edgar, “Totius Albionis Basileus,” in the year 966, to the once famous Abbey of Newminster or Hyde, at Winchester (No. 46, 47). The material employed in place of ink is a kind of liquid gold, and the hand is that termed Caroline minuscule, by which term is meant the style in use with the Carlovingian school in the ninth and tenth centuries. The form of this royal charter, and the especial richness of the display presented to the eye, claim great attention from the student of early monastic culture and the influence of monachism over the native fine arts of England. No. 28 is a second instalment of the Ravenna Papyrus, dated A.D. 572, of which a specimen was given last year by the Society. The cursive hand is no doubt an interesting when mastered as it is difficult in the mastering. To the untutored eye it may seem that a spider dipped in ink might have produced a page of writing to match the one before us. The Library of Boulogne-sur-Mer contributes a pretty little page (No. 45) of the “Retractations” of St. Augustine, written between A.D. 804 and 820; also in the Caroline minuscules, but of a decidedly foreign type. A splendid folio sheet (No. 48) of the Commentary upon the Apocalypse, by Beatus Presbyter, of the Abbey of Valcavado, in Spain, who flourished at the end of the eighth century, must conclude our present notice of this series. This is a specimen, dated A.D. 1109, of the Visigothic or Spanish minuscule, and is remarkable for the neat and clear forms presented to view by the long stems of straight letters rising above the line, for the open *a* resembling *u*, and frequent contractions, ligatures, and abbreviations.

#### LIST OF NEW BOOKS.

##### Theology.

Brown's (J. B.) Higher Life, 4th edit. cr. 8vo. 7/6 cl.  
Elliot's (C. J.) St. Paul's Epistles to the Philippians, &c., 4th edit. 8vo. 10/6 cl.  
Farrar's (F. W.) Witness of History to Christ, 3rd edit. 5/ cl.  
Hart's (Rev. H. M.) Children's Service Book, cr. 8vo 3/6 cl.  
Holy Bible with Commentary, &c., Vol. 5, 8vo. 20/ cl.  
Jacob's (J. A.) Building in Silence, and other Sermons, 6/ cl.  
Lendrum's (Rev. A.) Principles of the Reformation, 8vo. 15/ cl.  
Sermons Out of Church, by Author of “John Halifax, Gentleman,” cr. 8vo. 10/6 cl.  
Spurgeon's (C. H.) Lectures to My Students, 8vo. 2/6 cl.  
Talmage (T. De W.) Gems from, new edit. cr. 8vo. 4/6 cl.  
Thompson's (A. S.) Home Words for Wanderers, cr. 8vo. 6/ cl.

##### Law.

Green's (T. W.) Outline of Roman Law, 3rd ed. cr. 8vo. 7/6 cl.  
Owen's (H.) Manual for School Board Elections, &c., 12mo. 3/ cl.

##### Fine Art.

Burgess's (J.) Archaeological Survey of Western India, 4to. 42/ cl.  
Wilkinson's (W.) English Country Houses, 2nd edit. 25/ cl.

##### Poetry.

Fane's (V.) Denzil Place, cr. 8vo. 8/ cl.  
Lady of Lipari, a Poem, 12mo. 5/ cl.  
Palgrave's (F. T.) Children's Treasury of English Song, Pt. 1, 1/ cl.  
Select Scotch Songs, cr. 8vo. 1/ awd.

Selwyn's (W.) Pastoral Colloquies on the South Downs, 6/ cl.  
Tennyson's (A.) Queen Mary, a Drama, cr. 8vo. 6/ cl.

##### History.

Adams's (F. O.) History of Japan, Vol. 1, 2nd edit. 8vo. 21/ cl.  
Butler's (Major W. F.) Akino-foo, 8vo. 14/ cl.  
Greville Memoirs, 5th edit. 3 vols. 8vo. 36/ cl.

Martin's Life of Prince Consort, Vol. 1, 4th edit. 8vo. 18/ cl.  
Stuart-Glennie's (J. S.) Pilgrim-Memories, 8vo. 14/ cl.

##### Geography

Appleton's European Guide-Book, Illus. 8vo. ed. 2 vols. 25/ cl.

Wood's (C. F.) Yachting Cruise in South Seas, 8vo. 7/6 cl.

*Philology.*

- Andersen's (H. C.) *Bilderbuch ohne Bilder*, with Notes by A. Beck, 2nd edit. cr. 8vo. 2/- cl. swd.  
 Bellamy's (S.) *New Shakspearian Dictionary of Quotations*, 7/6  
 Breymann's (H.) *First French Exercise-Book*, 12mo. 4/- cl.  
 Dunn and Courvoisier's *French Commercial Correspondent*, 2nd edit. 8vo. 3/- cl.  
 Keane's (A. H.) *Handbook of the History of English Language*, new edit. cr. 8vo. 3/- cl.  
 Pelle's (J.) *Introduction to Greek and Latin Etymology*, 3rd edit. cr. 8vo. 10/- cl.  
 Routledge's *New Everlasting Primer*, 16mo. 1/- swd.

*Sciences.*

- Airy's (G. B.) *Algebraical and Numerical Theory of Errors of Observations, &c.*, 2nd edit. cr. 8vo. 6/- cl.  
 Buckland's (F.) *Log-Books of a Fisherman and Zoologist*, 13/-  
 Buckton's (C. M.) *Health in the House*, cr. 8vo. 5/- cl.  
 Drury's (G. O.) *Common-Sense Management of the Stomach*, cr. 8vo. 9/- cl.  
 Fowler's (R.) *Medical Vocabulary*, 2nd edit. 12mo. 12/- cl.  
 Greenwood's (W. H.) *Manual of Metallurgy*, Vol. 2, 2/- cl.  
 Griffith's (W. H.) *Lessons on Prescriptions and Art of Prescribing*, 15mo. 3/- cl.  
 Hughes's (W. R.) *Marine Aquarium*, 8vo. 2/- cl.  
 Livingstone's (R.) *Notes on the Treatment of Skin Diseases*, 3rd edit. 16mo. 2/- cl.  
 Marshall's (J.) *Description of the Human Body*, 2 vols. new edit. 4to. 21/- cl.  
 Roper's (H. S.) *Flora of Eastbourne*, cr. 8vo. 4/- cl. 1p.  
 Southall's (J. C.) *Recent Origin of Man*, 8vo. 2/- cl.  
 Tyndall's (J.) *Heat, a Mode of Motion*, 5th edit. cr. 8vo. 10/- cl.

*General Literature.*

- Alde's (Hamilton) *A Nine Days' Wonder*, cr. 8vo. 7/- cl.  
 Beeton's *Book of Household Management*, col. 8vo. 8/- cl.  
 Coolidge's (S.) *New Year's Bargain*, 18mo. 1/- cl.  
 Dodd's *Epicrystallists*, cr. 8vo. 16/- (Bohn's Reference Library.)  
 Fouqué's (De la M.) *Four Seasons*, Illustrated, 12mo. 3/- cl.  
 Holmes's (N.) *Authorship of Shakespeare*, 3rd edit. cr. 8vo. 14/-  
 Jessie Melville, 12mo. 2/- bds.  
 Keary's (A.) *Castle Daly*, 3 vols. cr. 8vo. 31/- cl.  
 Kemp's (R.) *Anglo-Scottish Year Book*, 1875-6, 12mo. 1/- swd.  
 Kettle's (R. M.) *Under the Grand Old Hills*, cr. 8vo. 5/- cl.  
 Lee's (H.) *Country Stories*, Old and New, new edit. cr. 8vo. 2/- Little Folks, Vol. I, new series, royal 8vo. 3/- bds.  
 M'Intosh's (Miss) *Conquest and Self-Conquest*, 12mo. 1/- swd.  
 Martineau's (C. A.) *Chapters on Sound*, 12mo. 1/- cl.  
 Newman's (Mrs.) *Jean*, 2 vols. cr. 8vo. 21/- cl.  
 Nicholson's (Mary) *Maggie's Influence*, 16mo. 1/- cl.  
 Oppé's *Three Lectures on Education*, 4th ed. cr. 8vo. 4/- cl.  
 Prentiss's (E.) *Nidsworth*, 12mo. 1/- swd.  
 Punch, Vol. 9, *New Library Series*, 4to. 2/- hf. bd.  
 Reid's (Capt. Mayne) *Giraffe Hunters; Ocean Waifs; The Maroon*, 12mo. 3/- cl. each, illustrated.  
 Roe's (A. S.) *Woman, Our Angel*, 12mo. 1/- swd.  
 Selwyn's (W.) *Speeches Delivered at Cambridge*, 4to. 3/- swd.  
 Sterne's (L.) *Tristram Shandy and A Sentimental Journey*, 12mo. 3/- cl.  
 Stewart's (Miss E. M.) *Rodenhurst*, 12mo. 2/- bds. (Railway Library)  
 Streton's (Hebe) *Cassy*, new edit. 16mo. 1/- cl.  
 Trollope's (A.) *Way We Live Now*, 2 vols. 8vo. 21/- cl.  
 Vizetelly's (H.) *Wines of the World*, cr. 8vo. 1/- swd.  
 Wife's Story, by Author of 'Caste,' &c., 3 vols. cr. 8vo. 31/- cl.

**THE ROYAL CLOISTER—HEROD'S TEMPLE.**

SOME inference as to the length of this cloister may be drawn from the recorded number of columns and their diameter, and by deducing the intercolumniation from architectural examples elsewhere.

Josephus has given us forty columns in each row, with a lower circumference to each shaft, such that three men, with outstretched arms, would touch hands around, giving practically a diameter of from 5 ft. 6 in. to 5 ft. 9 in.

Mr. Ferguson's article, "Jerusalem," Smith's Biblical Dictionary, accepting the diameter of columns as 5 ft. 6 in. and the number in each row as forty, states, "If they extended along the whole length of the present southern wall they must have been spaced between 23 and 24 ft. apart, and this, from our knowledge of the works of the ancients, we may assert to be architecturally impossible."

The term "between 23 and 24 ft. apart" in this passage can only mean between 23 and 24 ft. from centre to centre, as the length of the southern wall (923 ft.) will not admit of any other application of these figures: thus the intercolumniation in this case would be 18 ft., a little over three diameters or diastyle.

I do not know on what grounds he pronounces such dimensions in this particular instance to be "architecturally impossible," but I can point to his conjectural plan of the Temple of Diana at Ephesus, in which he suggests a spacing of 25 ft. 7 in. from centre to centre of columns, giving, even with the great diameter adopted, an intercolumniation of over 18 ft., the Eustyle or "most admired proportion of 2½ diameters." Nay, more, I can refer to the Temple of Diana itself, thanks to the good work of Mr. Wood in the excavation there. We there find "the intercolumnia-

tion between the columns on the flanks, which intervened between the Antæ at each extremity of the Temple," was 17 ft. 1½ in., but that "at the two extremities the distance was increased to 19 ft. 4 in.," the lower diameter of the columns being 6 ft. 0 in.

The first set of these dimensions gives a distance of 23 ft. from centre to centre, an intercolumniation of about three diameters and a diameter of 6 feet, nearly exactly according with those which have just been described as architecturally impossible.

The second set of dimensions gives a distance of 25 ft. 4 in. from centre to centre, a diameter of 6 ft., and an intercolumniation of over three diameters.

The two together give a mean of three diameters; and with this let us work out the length of the Royal Cloister, taking 5 ft. 9 in. as the lower diameter of column, and remembering that there was an outer wall running round the enclosure in which the columns were engaged:

	Feet.
2 x 8 cubits, thickness of wall	23
Deduct 2 half columns, say	5
	<hr/>
40 columns, 5 ft. 9 in. diameter	230
39 spaces of 3 diameters each	672 9
	<hr/>
Giving a total length of	925 3

The length of south wall of Noble Sanctuary being 923 ft.

Should there be some who consider that the diameter given by Josephus for the columns is too great, I would point out that in the colonnades at Amman, Jerash, Palmyra, and others, the intercolumniation is greater than in the temples, and often exceeds three diameters, so that in the Cloister at Jerusalem the columns may have been of less dimensions, and yet fairly spaced over the 923 feet of southern wall.

Let us now, by using Mr. Ferguson's data, observe the outer columniation that would be obtained by taking the wall of temple as only 600 feet a side:

	Feet.
2 x 8 cubits (of 18 inches)	24
Deduct 2 half columns	5
	<hr/>
40 columns at 5 ft. 6 in.	19
39 spaces at 1½ diameter	375
	<hr/>
Giving a total of	614

Here we have an outer columniation of only 1½ diameter, whereas Mr. Ferguson himself gives us (page 245, 'Principles of Architecture') 2½ diameters as the most admired proportion.

It would be interesting to many if Mr. Ferguson would throw some light on this subject.

Since writing the above, it has occurred to me that the term "architecturally impossible" employed by Mr. Ferguson may have referred to the application of the rules which govern the several orders, and not (as I suppose) to the great length of architecture required from column to column.

Should this be the case, it may be objected that the Temple of Ephesus cannot be compared with the cloister of Herod's Temple, which Josephus states to have been of the Corinthian order. To this it may be replied that Josephus also employs this term with reference to the palace built by King Solomon (Ant. viii. v. 2), and we have yet to learn that the Corinthian order was in use at so early a date; it may, therefore, be assumed that Josephus used the term in some other sense to what we do at the present day.

Should it, however, be ascertained that these columns were of the Corinthian order, I would point out that the intercolumniation of three diameters in buildings of that order is to be found in Syria in many places, notably at Amman, in the colonnade in front of the theatre; at Jerash, in the colonnade in main street, and also to front of Temple of the Sun; at Palmyra in several colonnades (see Wood and Dawkins' plans); and at Baalbec in the Hexagonal Court. I may also refer to the Erechtheum, to the portico of Minerva Polias, where the interval is also diastyle. It should also be remarked that the empirical rules adopted for governing the Corinthian order generally are not

strictly applicable to the buildings now extant in Syria of that order.

C. WARREN.

**THE SUPPRESSION OF VICE.**

23, Lincoln's Inn Fields.

MR. JOSEPH KNIGHT has lost his temper. We know what that means in conducting an argument. Having given me the "lie direct," it necessitates my saying that the "popular Sunday paper" to which Mr. Knight contributes under the name of "Warder" alluded to by me, is the *Sunday Times*, and I can only refer him to the proprietor, Mr. Edmund Seale, for my authority for the statement he has so emphatically denied. The result was perfectly satisfactory, for Mr. Knight's attacks ceased from that day.

The quotation from the works of the Rev. Sidney Smith which Mr. Knight reproduces with so much satisfaction, is in the mouth of every Old Bailey barrister who holds a brief on behalf of Holywell Street delinquents prosecuted from time to time by our Society. But it would have been more to the point had Mr. Joseph Knight shown wherein the Society has overstepped "the bounds of good sense and moderation." He has failed in his present attempt, as likewise in a former attempt when the Society was charged with prosecuting publishers of photographs of actresses as they appeared on the stage, whereas no such prosecution had ever been entertained by the Society. Hitherto the Society has received the unqualified approval of magistrates and judges, and of every right-minded thinking man who has taken the trouble to read our Reports.

C. H. COLLETTE.

I now sum up the results of the discussion.

The Secretary and Solicitor of the Society for the Suppression of Vice has been convicted, after categorical denial, of having suggested to publishers the withdrawal of Rabelais, at the risk of his displeasure and its consequences.

He has explicitly promised not to suppress Chaucer and the other English authors, including Mr. Swinburne, presumably amenable to his displeasure.

He has implicitly promised not to suppress classical literature.

He has admitted that the question between him and me is "a matter on which everybody has a right to express an opinion." It is true, should any one hold an opinion contrary to his, it will be the worse for that person. If he, unhappy man, attempts to express it in a London Sunday paper, Mr. Collette appeals to the proprietor to prohibit him. If he is a London Correspondent, and presumes "to follow Mr. Purnell's lead" in one of the most influential papers in Ireland, we soon hear of the columns of that journal being closed against him on the subject. If, as "editor of a weekly pictorial paper," he reproduces one of my letters to you, he is forthwith compelled to confess that "had he been aware of the nature of the communication, it would have found its way into the waste-paper basket." From this it might be inferred by some readers that the reciprocity is all on the side of Mr. Collette, and I myself am not inclined to deny there might be ground for such surmise. Still it is no slight thing to have it recorded, by authority of so dread a personage as the Secretary and Solicitor of a Society for the Suppression of Vice, that there are matters "on which everybody has a right to express an opinion."

The attitude of the press—town and country, Tory and Radical, comic and serious—has, I fancy, convinced Mr. Collette that even so estimable an employment as pimping for virtue must be curtailed, when it is directed to the suppression of what Mr. Collette himself is good enough to describe as "undoubtedly meritorious literary performances."

THOMAS PURNELL.

144, Donegal Pass, Belfast, June, 1875.  
 In connexion with the subject of Rabelais and the "Solicitor and Secretary of the Society for the Suppression of Vice," about which so many letters

have lately appeared in your columns, it may not be altogether out of place on my part to state that for many years I have had in my possession a copy of the much-abused work, "printed in Dublin, in 1738, for Philip Crampton, at Addison's Head, opposite the Horse-Guard in Dame Street." Prefixed to Vol. I. is a list of subscribers' names, in which appear those of no fewer than seventeen clergymen, besides judges, the Attorney-General, and other legal celebrities. But *Mirabile dictu!* What will the "Solicitor and Secretary of the Society" say to the fact? Each volume of this *uncastigated* edition is impressed with the arms of Trinity College, Dublin, and has attached to its cover an engraved book-plate, of which the following is a copy:—"Ingenuo Magnæque Spei Adolescenti Jacopo Dennis, Propterea Insignes In Artibus Progressus In Classe Quarta, Præmium hoc Literarium dederunt, Præpositus et Socii Seniores Collegii Sacrosanctæ et Individuae Trinitatis, juxta Dublin. Examinatione habita initio Terminis Sta. Trinitatis, An. Dom. 1738. Quod Testor. Hen. Clarke, Pres." Here we have "Jacopus Dennis," a prize student, presented by the College with a copy of Rabelais, a book which, according to modern sapientia, is of so vile a character that its immediate suppression is most emphatically demanded. What a consolation to know we live in the nineteenth century, and that our morals are so carefully guarded!

T. C. S. CORRY, M.D.

\*.\* We cannot print any more letters on this subject.

#### Literary Gossip.

OUR motion for a new trial, in the action for libel brought against us by Mr. T. B. Johnston, was heard this week at Edinburgh before the Second Division of the Court of Session. After listening to the arguments on both sides, the Judges unanimously decided that the damages awarded last March by the jury were "outrageous," and gave Mr. Johnston the choice of submitting to a new trial, or leaving the Court to reduce the damages. Mr. Johnston accepted the latter alternative, and the Court thereupon fixed the damages at 100*l.* instead of 1,275*l.*; an important decision, as it shows that the Judges will not support Scotch juries in inflicting vindictive damages on journals which may have ruffled the feelings of Edinburgh publishers. The result will be not unwelcome to English newspapers, but the chief gainers by it will be the Scotch booksellers, who, had the verdict of the jury been allowed to stand, would have found that the press preferred to leave their publications unnoticed rather than run the risk of incurring heavy fines.

MR. GLADSTONE will contribute a paper on Ritualism to the July number of the *Contemporary Review*.

As the Dresden papers have been making mention of a sister of the Seyyid of Zanzibar who lives in the Saxon capital, we may be excused, since their statements are not very correct, if we give some particulars of her history. When she was quite a girl, a young German,—a clerk, we believe, in a merchant's house at Zanzibar,—managed, in spite of the restraints to which women are subjected in the East, to win her affections. In order to be united to him she escaped to Aden, and there she was married to her lover, and was also baptized. The brother of the present Seyyid was then on the throne, and he and her other relatives were, of course, incensed at her elopement, at her change of religion and her marriage to a Christian, and

wholly disowned her. She accompanied her husband to Europe, and they resided at Hamburg till he met with an accident about 1870, which caused his death. His widow, who had become a highly-educated and accomplished woman, removed to Dresden for the education of her children. Her noble character, her beauty, and her romantic history have attracted the attention of many people of influence in Germany, including, we understand, some members of the Imperial family, and when the Seyyid's visit to England was arranged, it was felt that an opportunity was presented for effecting a reconciliation between her and the brother from whom she has been so long estranged. With a view to this she has come over to London, and is at present staying in the house of a well-known Member of Parliament.

It is rumoured that the article in this month's number of the *Fortnightly Review*, entitled 'What Could We Have Done for Belgium,' is by Col. Chesney, the author of the 'Battle of Dorking'; and that the series of articles, 'In a Studio,' appearing in *Blackwood*, are by Mr. W. W. Story.

MR. ARTHUR ARNOLD will shortly retire from the editorship of the *Echo*, which he has held since the paper commenced its career in 1868.

MESSRS. TRÜBNER & Co. have published a small pamphlet, in a yellow cover, by the Rev. J. Long, entitled 'Oriental Proverbs in their Relation to Folk-Lore, History, Sociology.' The pamphlet is published in connexion with the Royal Asiatic Society, and is a very interesting one; but, if Mr. Long, who is well known as a strong Evangelical, will pardon us for saying so, his pamphlet has a terribly "heathenish" look. On the next page to the title-page the reader is invited to pay adoration to Ganesa, the elephant-headed, "pot-bellied" god, as Hindus call him. Mr. Trübner gives a picture of an idol of the divinity, the scroll on the pedestal of which invites, in Sanskrit, "adoration to the sacred Ganesa." The pamphlet is thus a queer mixture of two very distinct religions.

MR. ELIHU RICH died last week, at Margate, in his fifty-sixth year. He was a copious contributor to newspapers and magazines, and edited for a time the *People's Magazine*, published by Society for Promoting Christian Knowledge. From his youth an ardent Swedenborgian, he prepared an Index, in two thick volumes, to Swedenborg's 'Arcana Cœlestia,'—a digest of that rambling work rather than an index.

SIR BERNARD BURKE is engaged at present on a new edition of the 'General Armory,' and is desirous of receiving communications respecting emendations and additions, addressed to the care of his publishers, Messrs. Harrison, 59, Pall Mall.

WE mentioned the other day the names of several London Correspondents of leading journals who were likely to proceed shortly to India. We may now add that we learn the *Illustrated London News* will probably send out Mr. Simpson, in connexion with the visit of the Prince of Wales to that country; whilst the *Graphic* has already, it is understood, secured the services, for the same purpose, of Mr. Kipling, Superintendent of the Bombay School of Art.

MR. ASHBEE has in preparation two series of reproductions, the one dramatic, the other

miscellaneous. The former contains the 1594 quarto of 'The Taming of a Shrew,' from the unique copy belonging to the Duke of Devonshire; 'King Lear,' the 1605 quarto; and three interludes, from unique copies in the collection of the Duke of Devonshire: 'A New Enterlude called Thersytes,' 'A New Enterlued for Chyldren to Playe, named Jackie Jugeler,' and 'A New Enterlude drawn oute of the Holy Scripture of Godly Queene Hester.' The latter series consists of 'Kemps Nine Daies Wonder,' "printed by E. A. for Nicholas Ling"; 'Tarlton's Jests,' "printed by I. H.," from the copy in the collection of Mr. Henry Huth; 'Kind Harts Dreame,' "containinge ffe Apparitions, with their Inuetiues against abuses rainging," "Imprinted at London for William Wright"; and 'Maroccus Extaticus; or, Banks Bay Horse in a Trance,' "printed for Cuthbert Burby."

DR. H. BREYMAN, lecturer on the French language and literature in Owens College, has been appointed to the newly-founded chair of Modern Philology in the University of Munich.

THREE years ago we briefly noticed the appearance of a pamphlet by Dr. Paul Bert, a member of the Left in the French Assembly, on University Education in France. Dr. Bert has lately made a long speech in the Assembly, and brought in a Bill in the same sense. He advocates the foundation of four or five great universities to take the place of the scattered faculties now existing in a large number of French cities.

WE are informed that the adjudicators of the prizes for the best essays on the opium trade, will give their decision in about three weeks. The prizes were offered by Mr. Edward Pease, of Darlington, and the adjudicators are Sir Charles Trevelyan, Sir Bartle Frere, and Sir Louis Mallet. In all about fifty essays were sent in, and of these eighteen or twenty were written by Chinese. The latter have been translated by the Rev. Joseph Edkins, the well-known missionary and Chinese scholar. Most of the translated essays are slight, but some are said to contain evidence of literary ability.

THE death is announced of Dr. Piderit, of Hanau, whose edition of the 'De Oratore,' and others of Cicero's rhetorical works that have appeared in Teubner's School Classics, are well known.

SOME little time ago we published an account, by Mr. Wratislaw, of a manuscript containing almost the whole of Dalimil's Bohemian Chronicle. Mr. Wratislaw now sends extracts from the Report of the Bohemian Museum, read at the General Meeting at Prague, on May 20:—

"With regard to the Chronicle of the so-called Dalimil we are able to communicate the pleasing intelligence that, at the end of last year, the oldest yet known entire text was discovered in England, and this will serve as the basis of the new edition now in preparation by Herr Jos. Jireczek" (p. 1). "Through the friendly mediation and assistance of Mr. A. H. Wratislaw, Professor in Bury St. Edmund's, in England, our Library has had the good fortune to obtain a copy of a precious manuscript of the chronicle of the Bohemian 'Dalimil.' The manuscript was discovered in the library of Trinity College, at the end of last year, recognized by Mr. Wratislaw as 'Dalimil,' and copied by him at the request of our Librarian, Herr A. Wrtátko, with punctilious exactitude. We consider it one of our most agreeable duties to express our respectful thanks to the authorities of Trinity

College, and the librarian, Mr. Robert Sinker, for the friendly kindness with which the original manuscript of Dalimil was lent to Mr. Wratislaw for convenience in copying at Bury St. Edmund's for the benefit of our Museum, and no less to Mr. Wratislaw for the manifold trouble he has taken, and especially for the punctiliously exact copy of the Cambridge-Bohemian treasure. Two pages of the manuscript have been photographed for palaeographical reasons, and are preserved under glass beside the other fragments of the Museum's Dalimil, in the treasure-room of the Museum" (p. 12).

—We may remark that a small portion of the Chronicle itself is wanting, but the "additions" are entirely gone.

THE Parliamentary Papers issued during the month of May comprise two Reports and Papers for 1873, one for 1874, and forty for 1875. Among the latter may be cited the Report of the Commissioners on Epping Forest, illustrated with plans. There is also a volume of Reports upon the Law of Master and Servant in Foreign Countries; and there is Report and Evidence as to Metropolis Local Management. Among the forty-seven Bills, we do not understand why the Pollution of Rivers Bill, which was ordered to be printed on April 30, 1875, and which is printed, with the reference number 81, is not included. The Public Health (Amended) Bill; the Sale of Food and Drugs (Amended) Bill; the Metropolis Local Management (Amended) Bill; the Labourers' Cottages Bill; and the Experiments on Animals Bill, deserve note. The Papers by Command are twenty-two. Of these as many as six, of which the bulk is indicated by the aggregate price of 13s. 4d., relate to railway accidents. The Report of the Progress of the Ordnance Surveys to the 31st of December, 1874, is a document of interest, and so is Part III. of the Commercial Reports from Her Majesty's Consuls.

MR. W. C. HAZLITT is said to be editing a reprint of the works of Richard Brathwaite, author of 'Drunken Barnabee's Journal.' The edition followed by Mr. Hazlitt will be that printed at the private press of Joseph Haselwood in 1820.

It is said that General Sherman's new work has passed into Messrs. Appleton's hands. The New York firm have given, it is understood, the enormous sum of 73,000 dollars for the copyright. We are told that General Sherman, in the course of an animated description of the battle of Bull's Run (in which he commanded one of the demoralized regiments), says:—

"We had good organization, good men, but no cohesion, no real discipline, no respect for authority, no real knowledge of war. Both armies were fairly defeated, and, whichever had stood fast, the other would have run. After this defeat, the regular officers expected to be court-martialled for the disaster, but were promoted instead."

## SCIENCE

### GEOGRAPHICAL NOTES.

In spite of the representations made to them, the Ministry have persisted in refusing to send a delegate to the Geographical Congress at Paris; and, consequently, no charts or geographical appliances can be exhibited by private British firms. The Geographical Society will exhibit a complete collection of its *Journals* and of the maps published by the Society in the forty-five years of its existence, as well as the original maps and other relics of Speke, Livingstone, &c. The Society will be represented by Sir R. Alcock, one of the Vice-

Presidents, and Col. T. G. Montgomerie, R.E. Col. Montgomerie will also have charge of the maps exhibited by the Indian Government. The Topographical Department will also contribute, and charge an officer of the department to represent it. The Admiralty, too, has promised to send a collection of its charts. Sir Henry Rawlinson, who is one of the Honorary Committee, will be present at the Congress. Dr. Nachtigall is also expected at Paris, whence he proceeds to Bristol, to attend the meeting of the British Association.

Admiral Wüllerstorff, in a paper communicated to the Vienna Academy, and published in their *Denkschriften*, analyzes the meteorological observations made on board the Tegetthoff, and the drift of that vessel in 1872-73. He arrives at the conclusion that an ocean current sets eastward between Novaya Zemlya and Francis Joseph Land, and that there exists a sea of considerable extent to the north and north-east of the former. He does not share the opinion of those who look upon progress in that direction as hopeless, but trusts that fresh efforts will be made to reach the coasts of Northern Asia, either through Barents or Kara Sea. The paper, minus the valuable tables, has been reproduced in Petermann's *Mittheilungen*, and will be published in *extenso* in the next volume of the Royal Geographical Society's *Journal*.

That the interest excited by the British Arctic Expedition would act as a stimulant to the production of various compilations on the region to be explored, which would have no other *raison d'être* than the chance of their selling, was a foregone conclusion the moment the enterprise was decided on. We can see no good reason for the publication of 'Arctic Expeditions from British and Foreign Shores,' the first part of which Mr. Jack, of Edinburgh, sends us. Mr. D. M. Smith, the compiler, seems to have no special knowledge of the subject, and no qualifications, literary or scientific, for the task. The excellent works of Barrow and Murray, and the famous collection of Purchas and Hakluyt, not to speak of more recent works, supply all that any one would care to know about the older expeditions; while Mr. Markham's 'Threshold of the Unknown Region' contains a much more authoritative narrative of the later work done in the frozen seas than any mere literary compiler could expect to put together. Mr. Smith's first part brings Arctic discovery from the well-worn tales of Cabot's, Burroughs's, Frobisher's, Baffin's, Davis's, and other early explorers' voyages, up to 1818, and so far the author has had easy work to do, the materials for the narrative being already well digested and easily accessible in many other publications. A succinct analysis of the later voyages, especially those of the last ten or twelve years, will test the compiler's knowledge and aptitude for his work. In the mean time, we would suggest to the publisher that in future he should exercise some intelligent check over the chromolithographer, who, in the plate of "a ball with the men of Kane's ships and the Greenlanders at Julianashaab," has coloured the Eskimo ladies' costumes in a manner which would make these hyperboreans covet this extraordinary plate, should it ever reach their high latitudes. Moreover, Dr. Kane's "ships" (he never had more than one) were never at Julianashaab (not Julianashaab). Lastly, it will be somewhat difficult for the publisher to redeem his promise that "a special narrative, to be compiled from the journals of a member of the expedition now leaving our shores, . . . will be included in this" history, since the Arctic Expedition will not return at earliest before two or three years, while this work is to be completed in fifteen monthly parts. A good circum-polar chart accompanies this instalment, which is neatly enough "got up."

### ASTRONOMICAL NOTES.

M. BORRELLY, of the Marseilles Observatory, discovered another small planet on the 8th inst., making No. 146 of the large group between Mars and Jupiter.

Mr. Stone, in the true spirit of a man of science "gathering up the fragments" of time, "that

nothing be lost," is availing himself of his temporary sojourn in England to print the results of two years of his Cape Observations in London, those for 1872 and 1873, containing respectively 418 and 707 stars. He is observing the stars of the southern hemisphere (chiefly those previously observed by Lacaille) in zones, proceeding from the southern pole outwards, and has now reached to 25° from it or 65° south declination.

The Astronomer-Royal for Scotland, Prof. C. Piazzi Smyth, has issued his Annual Report. He complains sadly of the inadequacy of the funds allowed him, which prevents him from doing anything more in the way of star-observing at present than that which is necessary for keeping up the time-signals. He and his assistants are, however, working vigorously at the reduction of a catalogue of stars, formed from observations made in previous years. Prof. Smyth desires greatly to be enabled to devote his time exclusively to the Observatory work, and to be relieved of his professorial duties at the University.

### SOCIETIES.

ROYAL.—June 10.—Dr. Hooker, C.B., President, in the chair.—Dr. R. Bennett, Mr. J. Caird, Mr. J. W. L. Glaisher, Mr. J. B. N. Hennessy, Mr. W. C. Roberts, and Major-General Scott, were admitted into the Society.—The following papers were read: 'A Memoir on Prepotentials,' by Prof. Cayley, 'On the Fossil Mammals of Australia, Part X., Family Macropodidae,' by Prof. Owen, 'On the Organizations of the Fossil Plants of the Coal-Measures,' Part VII., by Prof. W. C. Williamson, 'Some Experiments on Stratified Discharges with the Induction Coil and Holtz's Machine,' by Mr. W. Spottiswoode, 'Effects of Stress on Induced Magnetism of Soft Iron,' and 'On Electrolytic Conduction in Solids, First Example: Hot Glass,' by Prof. Sir W. Thomson, 'Preliminary Results in an Investigation of the Electric Conductivity of Glass at different Temperatures,' by Mr. J. Perry,—and 'On the Law of Cooling with reference to M. Cornu's Remarks on a Law announced by Dulong and Petit,' by Mr. D. M'Farlane.

GEOGRAPHICAL.—June 14.—Major-Gen. Sir H. C. Rawlinson, K.C.B., President, in the chair.—Rev. H. Kynaston, Dr. A. Buchanan, Messrs. A. Ameuney, J. Ferguson, L. S. Leake, J. Macdonald, and A. J. Pound, were elected Fellows.—The paper read was 'On Arctic Sledge Travelling,' by Admiral Sir F. L. M'Clintock.—The President announced that an extra Meeting would be held on June 28, at which His Highness the Seyyid of Zanzibar had intimated his intention to be present.

GEOLoGICAL.—June 9.—J. Evans, Esq., President, in the chair.—Messrs. G. S. Boulger, W. J. Sollas, and Capt. A. O. Tabuteau were elected Fellows, and Prof. G. Tschermak, of Vienna, a Foreign Correspondent of the Society.—The following communications were read: 'On *Prorastomus sirenoides*, Owen (Part II.),' by Prof. Owen, 'On the Structure of the Skull of *Rhizodus*,' by Mr. L. C. Miall, 'Appendix to a "Note on a modified Form of Dinosaurian Ilium, hitherto reputed Scapula,"' by Mr. J. W. Hulke, 'Notes on the Palæozoic Echinii,' by Mr. W. Keeping, 'On some Fossil Alcyonaria from the Australian Tertiary Deposits,' 'On some Fossil Alcyonaria from the Tertiary Deposits of New Zealand,' and 'On some Fossil Corals from the Tasmanian Tertiary Deposits,' by Prof. P. M. Duncan.

BRITISH ARCHAEOLOGICAL ASSOCIATION.—June 9.—H. S. Cuming, Esq., in the chair.—The Bishop of Winchester was elected an Associate.—A letter was read from Mr. Tucker, presenting a cast of Mr. Ames Van Wart's bust of Mr. J. R. Planché, Somerset Herald, to the Association.—Further proceedings in relation to the Congress at Evesham were announced, and the time fixed from the 16th to the 21st of August.—Mr. Cope exhibited two fine specimens of East Indian jade, inlaid with

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silver, from Col. Guthrie's collection, believed to be employed as spittoons or for holding scented waters.—The Rev. S. M. Mayhew exhibited five splendid specimens of iridescent glass, of Roman workmanship, and other objects of great antiquity from various sources.—Mr. Mayhew also exhibited a fine silver spoon, with knife inserted into the handle. The relic, lately found in a London excavation, is of the third century, of Roman work, and quite unique, no other specimen of Roman silver being on record.—Mr. Cuming exhibited two photographs of ancient pargetwork.—A paper, by Mr. J. T. Irvine, entitled 'Notes upon some Figures in the Western Towers of Wells Cathedral,' was read, and the reading illustrated by a series of drawings of the fine carvings and effigies, executed by Mr. Irvine.—Mr. W. de G. Birch read 'A Fasciculus of the Charters of the Empress Mathildis, Queen of England, with some Account of her Seal.' Mr. Birch in his paper gave an account of nearly thirty charters of the Empress, dated from Oxford, Devizes, Rouen, St. Albans, Westminster, and other places, and explained his views tending to show that Mathildis was *de facto* Queen Regnant in England during part of the year 1141, and entitled to a place in the chronological lists of English sovereigns. The paper was illustrated by the exhibition, by Mr. W. Willes, of Reading, of an original charter of the Empress to the Abbey of Bordesley, a perfect specimen of her seal appended; and a photograph of two charters in the Record Office, kindly lent by Mr. Hardy.

ASTRONOMICAL.—June 11.—Prof. Adams, President, in the chair.—Mr. Lecky explained the use of two ancient instruments which he had presented to the Society. The one was a Night Dial made of box-wood; it had no date, but was probably made about the end of the sixteenth century; its use was to tell the time by the position of stars in Ursa major or Ursa minor. It had two hands, which could be placed parallel to the direction of the pointers or the stars in Ursa minor, and the time was then read on box-wood circles, which needed to be set for each day of the year. The other instrument was a Back-staff, used for measuring the Sun's altitude at sea; it was invented by Capt. Davis, of Dartmouth, in 1591. The observer in using it stood with his back to the Sun, and measured the distance of the Sun through the zenith to the opposite horizon. It was the instrument which immediately preceded the Sextant.—Mr. Marth exhibited a drawing of the orbits of the Satellites of Saturn, as they would appear from the earth about the middle of August next. He had prepared an ephemeris of the position of the Satellites, which he was about to publish in the *Astronomischer Nachrichten*. There will be in August an occultation of Iapetus, which, he thought, it was very important should be carefully observed, in order to give data for improving the theory of the Satellites. Observations of this class had, he said, been greatly neglected.—Mr. Dunkin read a paper, by Mr. Proctor, 'On the Photographs of the Transit of Venus,' in which he attempted to discuss some of the difficulties arising from the difference of irradiation on different parts of the plate. The paper also dealt with the explanation of the bright line which has been observed round the dark body of Venus, when just outside the Sun's limb. He held that it was due to refraction of the Sun's light through the atmosphere of Venus, and not to dispersion from clouds or atmospheric dust on the part of the limb of Venus where the Sun had just set.—Mr. Knobel read a paper 'On an Instrument for Determining the Magnitude of Stars.' It was stated by Mr. Christie that, with his photometer, star magnitudes could be determined with a probable error of only the one-twentieth of magnitude, but that the probable error varied with different coloured stars, owing to their contrast with the background of sky. He stated that it was well known that stars of a red tinge were, owing to this cause, more easily seen in the daytime than blue tinted stars.

STATISTICAL.—June 15.—The paper read was, 'On the Effect of Migrations upon Death Rates,' by Mr. T. A. Welton.—A discussion followed the reading of the paper, in which Mr. N. A. Humphreys, Dr. Letheby, Mr. R. Rawlinson, Mr. Lumley, Dr. Farr, Dr. Mouat, Dr. Rankin, General Babbage, and others, took part.

ENTOMOLOGICAL.—June 7.—Sir S. S. Saunders, President, in the chair.—Mr. W. A. Forbes was elected a Member.—Mr. Briggs exhibited some specimens of *Zygoma meliloti*, bearing a strong resemblance to *Z. trifolii*, and mentioned several instances in which the offspring of *Z. meliloti* exhibited a taint of *trifolii* blood; he suggested that *Z. meliloti* might be only a stunted variety.—Mr. M'Lachlan remarked that the insects of the genus hybridized very freely, and alluded to their pairing several times.—Mr. W. A. Lewis had noticed that *Z. meliloti* was by far the most common insect in the New Forest, and as it appeared to have been only discovered of late years, it supported the idea that it was only a stunted variety which had been recently developed there.—Mr. Weir said that he had taken the insect twenty years ago in Tilgate Forest.—Mr. M'Lachlan exhibited a portion of a vine-leaf, on which were galls of *Phylloxera vastatrix*, the leaf having been recently plucked in a greenhouse near London.—The Rev. A. E. Eaton exhibited the insects which he had recently captured in Kerguelen's Island. There were about a dozen species belonging to the Coleoptera, Lepidoptera, and Diptera, besides some specimens of bird-lice and fleas. They were all either apterous, or the wings were more or less rudimentary. One of the Diptera possessed neither wings nor halteres.—Mr. Briggs exhibited a specimen of *Halius prasinana*, which, when taken, was heard to squeak several times very distinctly, and at the same time a slender filament, projected from beneath the abdomen, was observed to be in rapid motion, and two small spiracles below the filament were distinctly dilated.—The President remarked that he had recently discovered a larva in the body of *Andrena Trimmerana*, which had a long telescopic process in front similar to that of Conops, and two reniform processes behind. He had frequently found Conops in a species of Bombus, but he had never observed it before in *Andrena*.—Mr. W. Cole remarked on the great number of different parasites attached to the genus Bombus.—The Secretary exhibited some specimens of a minute Podura, forwarded to him by the Secretary of the Microscopical Society, having been found on the snow of the Sierra Nevada.—Mr. F. H. Ward exhibited some microscopic slides, showing specimens of a flea attached to the skin of the neck of fowl.—Prof. Westwood communicated a description of a new genus of Clerideous Coleoptera from the Malay Archipelago.—Mr. M'Lachlan read a paper, entitled 'A Sketch of our Present Knowledge of the Neuropterous Fauna of Japan (excluding Odonata and Trichoptera).'

MATHEMATICAL.—June 10.—Prof. H. J. Smith, President, in the chair.—Messrs. Hunter, Rhodes, and Wright were elected Members; Mr. W. Tanner was proposed for election; and Mr. J. H. Röhrs was admitted into the Society.—Prof. Cayley made a communication 'On some Figures of Curves in 3-Bar Motion.'—Prof. Sylvester spoke 'On James Watt's Parallel Motion,' and 'On an Apparatus for Regulating the Motion of a Train of Prisms in the Spectroscope.'—Mr. T. Cotterill read a paper 'On the Correspondence of Points Collinear with a Fixed Origin.'

PSYCHOLOGICAL SOCIETY OF GREAT BRITAIN.—June 9.—Mr. Serjeant Cox, President, in the chair.—Sir J. Heron Maxwell, Bart., and Mr. Epps were elected Members.—Mr. Sprague, of New York, was elected an Honorary Corresponding Member.—Communications of psychological facts and phenomena were read.—Mr. Serjeant Cox read a paper 'On the Duality of the Mind.'

HISTORICAL.—June 10.—The Rev. T. Wiltshire in the chair.—Dr. J. S. Phené read a paper 'On

Arthurian Symbols and Customs in North and South Britain.'

ANTHROPOLOGICAL INSTITUTE.—June 8.—Col. A. Lane Fox, President, in the chair.—Mr. R. P. Grey was elected a Member.—Capt. R. F. Burton read two papers on ancient remains in Dalmatia, viz., 'The Long Wall of Salona' and 'The Ruined Cities of Pharia and Gelss di Lesina.' Salona was the Roman metropolis of Dalmatia, of which southernmost province of Austria, Spalato was at present the natural, and Zara the artificial and political capital. The "long wall" was of doubtful and debated origin, and a reference to numerous ancient and a few modern writers on it were cited, to show the obscurity in which it still remains. The author gave an account of his explorations, with detailed measurement of the ancient structure, called by some "Cyclopean," and especially pointed out the great variety of stone dressing it presented, which would afford valuable evidence in determining the style and, perhaps, the date of the work. His conviction that the "long wall" of Salona was Greek and pre-Roman rested very much upon the fact that similar constructions exist in the neighbourhood. In the Island of Lesina, the two ruins visited and described by Capt. Burton presented a remarkable resemblance, amounting almost to identity, to the long wall of Salona, and suggested that they were all the work of a single people, and that people not the barbarous Illyrians, but the comparatively civilized Greeks. Only two flint implements had been found, and those were discovered at Salona, near Spalato. The exploration of the Dalmatian Islands was attended with much difficulty, the scarcity of water was an evil to be met, and a Slavic guide was necessary unless the traveller could himself speak Slavic, for the inhabitants all belong to that race. The islands never having been previously explored (as far as the author was aware) by Englishmen, there was a large field of research for the antiquarian as well as the more general anthropologist.

NEW SHAKSPERE.—June 11.—F. J. Furnivall, Esq., Director, in the chair.—A paper was read by Mr. H. B. Wheatley, 'On the Originals of Shakespeare's Plots,' in which an attempt was made to arrange the materials collected by a long succession of laborious commentators so as to cause them to throw light upon the poet's mode of work. The paper was divided into three parts. The first part consisted of an account of the various books Shakespeare used, and was, in fact, a Catalogue of his supposed library, which must have consisted of histories, poems, plays, novels, translations of classics, travels, &c., all of which were placed under contribution in various degrees, sometimes a bright passage only being transferred from a dull book. In the second part the plays dealt with were divided into classes, and the points of likeness and dissimilarity were discussed. It was stated that the plots of only five of the plays are still untraced, but that those of some others are not certain. The third part was a *résumé* of what had gone before, more particularly in regard to the *dramatis personæ*; and it was shown that Shakespeare had some authority, however slight, for his serious characters, but that nearly all his comic ones were entirely the emanation of his own brain. The prototype of Isabella, in 'Measure for Measure,' is Cassandra, in Whetstone's 'Promos and Cassandra'; the germ of Portia, in the 'Merchant of Venice,' is to be found in the widow of Belmont, in the Italian novel, 'Il Pecorone'; and Juliet was a character before Shakespeare made her what she is; but no one has yet discovered any hint of Falstaff, Mercutio, Gratiano, Benedick, or the host of other brilliant beings that people Shakespeare's comedies.

PHYSICAL.—June 12.—Prof. Gladstone, President, in the chair.—The Lord Lindsay, Sir W. Thomson, and Prof. Sylvester were elected Members.—Mr. W. Whitehouse described some experiments he had made 'On the Electric Conductivity of Glass.' He employed pieces of thermometer

tube about an inch in length, into the bore of which two platinum wires were inserted in such a manner that there was an interval between the points. In some cases, one wire of platinum occupied the entire bore of the tube, and this tube was surrounded on its external surface by a helix of wire of the same metal. In each case the arrangement was introduced into a circuit in which were also placed a Thomson galvanometer and a set of resistance coils. It was shown that at the ordinary temperature there was no deflection, but that the current passed freely when the glass was heated to redness. The difficulty of making contact with the glass led Mr. Whitehouse to use two test tubes, one inside the other, both containing mercury, with which wires of platinum freely communicated. The flame of a Bunsen burner was applied to the outer test tube, and the temperature of the metal noted by the aid of a thermometer. In one series of experiments the diameter of the internal tube was  $\frac{1}{8}$ ths of an inch, the length in contact with the mercury about 3 $\frac{1}{2}$  inches, and the thickness of the glass  $\frac{1}{16}$ th of an inch. A current was first observed to pass at 100° C., and as the temperature rose the amount of deflection increased. The following are approximate measurements of the resistance of the glass at different temperatures:—At 165° C., resistance=229 500 ohms; at 185°=100,000; at 210°=69,000; at 255°=22,500; at 270°=9,000; at 300°=6,800.—The President read a paper, 'On the Time Required for Double Decomposition of Salts.' It is well known that if, on mixing solutions of two salts, MR and M'R, an insoluble body can be produced by an interchange of metals and radicals, that body is produced to the fullest extent possible. The only explanation of this fact which has been given is founded on the theory of Bertholet, that in all cases of mixture there is a re-distribution of the constituents according to their relative affinity and mass with the production of more or less MR' and M'R. Now, if one of these, say MR', be insoluble, it will remove itself at once from the sphere of action; but this will necessitate a fresh distribution of the constituents with the production of more insoluble salt, and so on, until the whole of the M has entered into combination with R'. Dr. Gladstone commenced this research twenty years ago, and added, in a note to a paper in the *Philosophical Transactions*,—"It is easily conceivable that when the affinity for each other of the two substances that produce the insoluble compound is very weak, the action may last some time and become evident to our senses. Is not this actually the case when sulphate of lime in solution is added to nitrate of strontia, or carbonate of soda to chloride of calcium, or an alkaline carbonate to tartrate of yttria, or oxalate of ammonia to sulphate of magnesia? &c." The President gave several experimental illustrations of the time required for double decomposition. He showed that ferric chloride and sulphocyanide of potassium react instantly; that citrate of iron and meconic acid, chloride of platinum and iodide of potassium, re-react gradually. The rate of change really depends on the degree of rapidity of the inter-diffusion of the salts. It is also affected to a very great extent by temperature.

## MEETINGS FOR THE ENSUING WEEK.

- MON.** Asiatic, 8.—'Sculptures from the N.W. Frontiers of India,' Major H. F. Blair; 'The Triad of Buddhist Sculpture,' Mr. Pinott.  
Victor. Institute, 8.—'The Etruscan Language,' Rev. I. Taylor.
- TUE.** Anthropological Institute, 8.—'Comparative Psychology of Man,' Mr. H. Spencer; 'Natives of Central and Western Australia,' Mr. J. Forrest; 'Papuans of New Guinea,' Capt. J. A. Lowry.
- WED.** Literary, 8.—'Documents recently Discovered in the India Office,' Dr. Birdwood.  
Geological, 8.—'Observations on the Rev. O. Fisher's Remarks on Mr. Mallet's Theory of Volcanic Energy,' Mr. R. Mallet and Thirteen other Papers.  
Antrop. Inst., 8.
- THURS.** Zoological, 8.—'Locomotion of Animals,' Dr. Eye Smith (Davis Lecture).  
—'Antiquaries, 8.—'Discoveries on the Plain of Troy,' Dr. Schliemann.  
**FRI.** Botanical, 8.—'London Anthropological, 7;—'Origin of the Moral Ideas,' Mr. G. S. Wake; 'Mythology,' Mr. J. Kaines; 'Glimpses at the Anthropological Aspect of Linguistic Metaphor,' Dr. A. V. W. Biktens.  
—'Quaternary Geographical, 8.—'Histology of the Eye,' Second Lecture, Mr. B. T. Lowndes.  
**SAT.** Society of Arts—'Conversations.  
Physical, 8.  
Botanic, 8.—General.

## Science Gossip.

MR. P. L. SLATER will preside over the Biological Section of the British Association at the Bristol Meeting. Prof. Rolleston will occupy the chair in the Department of Anthropology, and Prof. Cleland in that of Anatomy and Physiology.

CAPT. CARR WILE, of the Royal Norwegian Navy, is now in England, gathering information which may serve him in the expedition which the Norwegian Government have decided to send out next year to the North Atlantic Ocean, and which is to be placed under Dr. Wile's command. The objects of this scientific expedition will be the same as those of the Challenger, and three years are to be devoted to the inquiry into the various phenomena of the Northern seas.

A COLLECTION of fossils from the west coast of Spitzbergen, obtained by Dr. Von Drasche in 1873, has recently been described in the *Neues Jahrbuch* by Dr. Toula, of Vienna. These fossils may be referred to the Carboniferous, or rather to the Permo-Carboniferous formation, since they appear to represent a transition between the two groups of rocks. In fact, of the sixty-four species, thirty-eight may with tolerable certainty be regarded as Carboniferous, whilst seventeen may equally well be referred to the Permian formation. This mingling of species, pointing to a gradual transition from the Carboniferous to the overlying Permian rocks, is not unknown elsewhere.

UNDER the name of Wapplerite, Dr. Freuzel, of Freiberg, has recently described a new mineral species from Schneeburg and Joachimsthal, which appears to be a hydrous arsenate of lime.

A SKETCH of the geology of the Isle of Ischia, with special reference to its volcanic phenomena, is contributed by Mr. J. W. Judd to the June number of the *Geological Magazine*.

IT is proposed by the Société Linnéenne de Normandie to erect a monument to M. Elie de Beaumont at Caen, his birthplace.

The current number of *The Zoolgist* contains an interesting account of the capture of an enormous cuttle-fish off Boffin Island, on the coast of Galway. According to Sergeant O'Connor, each of the arms measures eight feet in length, and the eyes are fifteen inches in diameter. In the same number, Mr. T. Cornish, of Penzance, records the recent capture of a torpedo, or electric ray, in Mount's Bay.

M. Cornu, of Paris, has carried out some investigations on the ultra-violet rays of the solar spectrum, and has published a map showing the relative positions of the dark lines. The memoir appeared in the *Annales Scientifiques de l'École Normale*, and has been reproduced in the last number of the Swiss *Archives des Sciences*.

In 1876 an Exhibition is to be held in Belgium of all such apparatus, sanitary arrangements, or scientific appliances, as are calculated in any way to preserve health or to save life.

THE *Transactions* of the Royal Society of New South Wales for the years 1872 and 1873 have been sent us. These *Transactions* contain much matter of local Colonial, and some papers of general, interest. Amongst the latter will be found a paper on Australian Gems, by Mr. George Milner Stephen; another on the Bingora Diamond District, by Mr. J. Manning; and some astronomical notes by Mr. H. C. Russell.

## FINE ARTS

THE SOCIETY OF PAINTERS IN WATER COLOURS.—The EIGHTY-FOURTH EXHIBITION is now OPEN, 5 Pall Mall East, from Nine till Seven.—Admittance, 1s.; Catalogue, 6d.  
ALFRED D. FRIPP, Secretary.

NOW OPEN.—The TENTH EXHIBITION OF THE SOCIETY OF FRENCH ARTISTS, 160, New Bond Street.—Admittance, 1s.  
CH. W. DESCHAMPS.

NEW BRITISH INSTITUTION, 220, Old Bond Street.—The TWELFTH SUMMER EXHIBITION OF PICTURES, by BRITISH and FOREIGN (chiefly Belgian) ARTISTS, is NOW OPEN.—Admission, 1s., including Catalogue.

BLACK and WHITE EXHIBITION, Dudley Gallery, Egyptian Hall, Piccadilly, consisting of Drawings, Etchings, Engravings, &c., OPEN DAILY, from Ten till Six.—Admittance, 1s.; Catalogue, 6d.  
ROBERT F. McNAIL, Secretary.

DORE'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'Dream of Pilate's Wife,' 'The Night of the Crucifixion,' 'La Vigne,' 'Christian Martyrs,' 'Crusaders,' &c., at the DORE GALLERY, 35, New Bond Street. Ten to Six.—1s.

## THE PROCESSION OF CLEMENT THE SEVENTH AND CHARLES THE FIFTH.

MESSRS. EDMONSTON & DOUGLAS (Edinburgh) have sent us a copy of their handsome reproduction, in photo-lithographic fac-simile, of 'The Procession of Pope Clement the Seventh and the Emperor Charles the Fifth after the Coronation at Bologna,' February 24, 1530, designed and engraved by N. Hogenberg, with a learned and interesting historical Introduction by Sir W. Stirling-Maxwell, to whose love for art and to whose zeal for artistic lore the world is much indebted. He was, we believe, the original promoter of this publication, of which only a limited number of copies have been issued. To him we are also indebted for the numerous and excellent series of portraits and fac-similes of prints which illustrate the introductory essay, and indirectly refer to the subject of Hogenberg's designs. The copies before us were produced chiefly from a fine impression of the original work belonging to Mr. J. Drummond, Curator of the National Gallery of Scotland, and from another impression in the collection of that well-known authority on ancient prints, M. F. Müller, of Amsterdam. Hogenberg's work has all the interest which attaches to a contemporary record of the procession which is represented. As we are chiefly concerned with the artistic value of the original designs and the fidelity of the reproductions, we must refer readers to the introductory chapters to this noble volume—chapters which detail the history of the subject and the bibliography of the work itself. The designs represent—in a fashion which resembles that of the 'Triumph of Maximilian,' which was produced not fewer than thirty years before the procession with which we have now to deal—sumptuously clad and variously armed servants, officers, banner-bearers, nobles, generals, magistrates, and learned men, envoys, on foot and on horseback, of the Emperor, the Pope, the city and University of Bologna. They go in a long line, comprised in thirty-five of the forty plates; artillery, a fountain, ox-roasting, and the distribution of bread, close the list of illustrations. Nearly all the designs are full of spirit, and there is much variety of action, so that the figures seem to march to the sound of the music which accompanies them. They are drawn in a large, bold, and learned style, that cannot fail to secure the admiration of artists. The plates are rich in incidents of very diversified kinds. This greatly enhances the antiquarian value of the volume. The reproduction is extremely good, and, generally speaking, there is nothing wanting in that respect. It may be said of this volume that its possessors have, with a few exceptions, and those of no great consequence, plates which are, technically speaking, quite as valuable as the best impressions of the original blocks. The original is very scarce, and perfect copies are extremely rare. Accordingly, we congratulate Sir W. Stirling-Maxwell, not less than the publishers, on the fine qualities of the transcript.

THE SALON, PARIS.  
(Fourth Notice.)

AMONG the portraits proper—we have already dealt with a great many portraits which are to be classed as examples of technique—few approach, and none surpasses, the magnificent whole-length, life-sized work of M. Goupil, *En 1795* (No. 957), a lady in the costume of eighty years ago. She is dressed in ample folds of maroon and black, and has on her head an enormous velvet hat of the broadest brim and tower-like body, and bearing abundant plumes; masses of glossy brown hair are wound rather loosely at the sides of the face, and fall over the shoulders. The complexion is

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extremely fair. In style this is, perhaps, the finest example in the whole *Salon*, being marked by a breadth and nobility of repose which are most rare, and are sustained throughout the picture by the sobriety of the rich "colour" in deep tints and powerful tones. The work is a masterpiece in portraiture. A smaller picture by the same artist, of the same lady, with the same arrangement, and showing most happily the transcendent skill of the artist as a flesh painter, is in M. Goupil's exhibition, Bedford Street, Covent Garden.

If M. Piot-Normand wishes to make his fortune as a fashionable portrait-painter of ladies—not, perhaps, of the most fashionable class—let him come to London; there is a magnificent opening for this capital artist, one who evidently knows exactly what ladies like, as his *Portrait de Madame A. Pelsy* (1651) shows. The lady wears a striped dress of two greens, a green hat trimmed with black—millinery that has been painted with such tact, completeness, and zest, that one is at a loss for terms of art with which to describe its charms, its minutiae, and its mysteries. The lady is buttoning her gloves as she turns slightly from us; her figure is painted with much *élan* and designed with great spirit; the execution is smooth and fine, yet by no means deficient in thoroughness, while the head is full of character, not to say beauty, and the whole work is put together with great spontaneity, the flesh being by no means too smooth and sweet for this kind of art. We are sure M. Piot-Normand would make very short work of our dull, second-rate portrait-painters. What gainers should we be when the dullards were beaten out of sight! Really M. Piot-Normand ought to accept our invitation, for the qualities his picture possesses are in demand here, and we should be delighted to see him.

M. Rizo's *Portrait de Mlle. R.* (—1737) shows a lady seated, wearing black and purple dress, of which the treatment is strikingly refined. The background is green. The work is a capital specimen of portraiture, richly and quietly treated.—M. G. Brion is represented by *Le Jour du Baptême* (305), a child reclining in a chair of blue embroidery, and wearing a cap embroidered with gold, and covered by a satin quilt. The last article is a superb example of imitative painting, giving, with complete breadth, the sheen of the material, the pattern being drawn with admirable skill and great care. The lace border of the quilt is equally excellent, nor is the face out of keeping with these accessories. The whole is interesting because it differs from the previous productions of M. Brion.

—M. Cabanel is famous as a portrait-painter; he contributes, with other works of a more ambitious character, *Portrait de Madame la Baronne de G.* (338), a handsome matron, seated. The picture is remarkable for the exquisite modelling of the shoulders and bust, the charming refinement of the face, and the beautiful harmony of the flesh with the blue and black dress.—M. Jobbé-Duval has been more fortunate in portraiture than in larger figure compositions. In *Portrait de Madame A.* (—1125) he gives an admirable, bold, and learned profile likeness, a bust, with abundance of dark-brown hair, heaped high on the back of her head; she wears black dress, cut open, so as to veil without concealing the bosom and arms; a spotted muslin scarf spreads over the flesh; the background is a bright, rich yellow curtain. The vivacity of the treatment gives to this work a rare charm; and the artist paints with uncommon knowledge of the contours.—The most successful French portrait-painter of the day is M. Carolus Duran, whose *Fin d'Été* (739) we have already noticed. He sends two noteworthy portraits, 1, *Portrait de Madame* (—740), seated in a chair, the face admirably executed, full of expression and character; her black satin dress is a masterpiece of technique; 2, *Portrait de Mlle. Sabine Carolus Duran* (741), a fine whole-length of a child with a dog, standing before a dark rose-coloured curtain.—M. J. M. Claude's *La Plage* (458) may be considered as a portrait. It is a miniature, whole-length, of a lady in a blue riding habit, on a whitish-grey horse, pausing on a wide expanse of

purplish-grey sands by the shore, in an effect of early summer morning. This picture is first rate in its delicacy and fine feeling for tone and colour. The horse is excellently drawn, and painted with a charmingly light and firm touch.

We may now examine the figure subjects which remain to be noticed. M. Cabanel has one of his most important pictures of this class in *Thamar* (336), the subject of which is taken from the second Book of Kings, xiii. 19-20. The figures of Absalom and his sister are life-size; he sits on a richly-decorated couch, with his arms extended, and inveighs against the wronger of Tamar. She, naked to the waist, lies across his knees, her face being nearly hidden and the features abashed; her hair is dishevelled, and falls in large dark masses; her hands are clasped tightly, as if she were lost in despair, and too much degraded to be passionate. A slave stands, lamenting, against the wall of the chamber, which is of dark blue, and richly decorated. An arcade gives a view of an outer apartment. The couch is enriched with a pattern of diverse blues and gold. Tamar's body is superbly modelled and most learnedly and delicately drawn, with perfect reference to nature. The carnations have a fine tender grey-green in their half-tints that is a proof of learning and taste. In this respect the work is remarkable above most of its neighbours, and would be admirable at any time and in any place. These carnations harmonize with the woman's thin purple robe, which is shot with gold, and the solidly-painted whitish grey of her under-garment. The arms of Absalom show masterly draughtsmanship, but his shoulder is not explicable by anatomy. His figure, though not without power in conception and vigour of design, is in a declamatory attitude, and, so far, below the high standard that such an artist as M. Cabanel ought to reach, and it is even artificial; the figures may be said to pose themselves. Apart from this defect of design, the picture is the softest and richest in execution we have seen by the artist, indeed it is the least metallic of all his productions. No. 337, by the same painter, and styled *Vénus*, shows a too fully blown goddess, bringing home the apple. The figure is unfortunately drawn, the legs being clumsy and ungraceful; the knees are those of an indifferent model; the head and feet are disproportionately small. The flesh is smooth, and thinly, as well as weakly, painted, and in this matter it contrasts unfavourably with the figure of Tamar above described.

M. Gustave Doré is tremendously conspicuous with his vast expanse of paint upon canvas styled *Dante et Virgile visitent la Septième Encinte* (688), a lurid work, soon, no doubt, to glare in London as another "grandest illustration of an ineffable tragedy," &c. As usual, it is a painful but by no means "ineffable" illustration of the downfall of a man of genius—one who has wasted his talents.

Among many military pictures is one which may be the cause of diplomatic reclamations. It is the work of M. Guignard, and styled *Éclaireurs en Fuite* (986), and for the first time in the *Salons* subsequent to the war it shows Prussians in the act of flight. Two scouts gallop furiously along a snowy road, pursued by Frenchmen. One of the riders is trying to save his comrade, who has been badly wounded, and whose body has been slung on his horse's saddle, while the unhurt man, grasping that animal's bridle with one hand, urges his own horse with the other; thus the pair tear over the ruts and stones of the rude snow-laden causeway; the wounded man's horse gibts and plunges backwards, tugging vainly in opposition to the strange hand on his bridle. The lances of the troopers swerve as they go, the black and white pennons describing great circles in the air. This is a capital picture, the horses being designed with rare spirit and a grotesqueness which is striking.

We may now consider the last group of *genre* pictures. Some readers may remember at the last *Salon* a brilliant example of this class in M. Mélingue's "Messieurs du Tiers avant la Séance Royale" (1299), which, with admirable painting and

immeasurable humour, showed "Messieurs" standing, shut out of their place of meeting, under umbrellas, and in a steady downfall of rain. It was one of the memorable works of last year. An analogous example occurs now in M. Herrmann's *A Bout d'Arguments* (1042), which contains more of what is laughable than its forerunner. Two ecclesiastics, clad in black, are closing a dispute, which has taken place in a street, by the help of a snuff-box, which M. le Curé offers to his brother in the tall hat with graceful glee, an offer joyfully accepted. The spontaneity, "go," and fine humour of this excellent picture are creditable to the artist. In painting it is a little hard, and the sables of the clergymen are metallic. The faces are painted with exquisite skill; such modelling is rarely or never seen in the Royal Academy, especially when employed on a miniature scale.—Another capital piece of humour occurs in M. Loustaunau's *Le Naturaliste Amateur* (1395), the scene a rocky path on the side of a hill, among trees and underwood, on a hot summer day, the subject a meeting of naturalists, with their trophies of skill and toil. He of the big sandwich-box, loaded with beetles or herbs, has encountered a butterfly-hunter in the shade. The former deliberately lights his pipe, the latter, seated panting on a stone, and just returned from the chase, has cast off his coat, and fans himself with his hat; his swollen features, ruddy and wrinkled skin, his expression, so fit to the subject, are first-rate—so good indeed that it is impossible not to be charmed by the spirit of the picture, its humour, and its fidelity to nature. It is delicately and minutely as well as broadly and solidly executed, in the faces not less than in the dresses, the herbage, and foliage. The work is thoroughly and conscientiously carried out, and not a particle of humour or of spirit is lost in the process.—Another amusing picture is that of M. Patrouillard-Degrave, styled *Aussiôt l'Office* (598), a group of choir-boys in a cathedral, clad in robes of red and white, vigorously struggling which shall blow out the candle in one of the lanterns they carry; while endeavouring to succeed each strives to prevent his fellows. The design is capital; the execution, though a little rough, is firm, precise, and sound.

Among the pictures of *genre* in miniature is M. A. E. Flick's very curious and almost stereoscopic *Arrivée d'un Train, à Poissy* (819). Figures, carriages, railway buildings, a road, &c., all are painted with wonderful delicacy and neatness. The picture is a marvel of miniature painting; the drawing is amazingly good: witness the foreshortening of the curves of the road, the pavement, and the vehicles. This is nothing like a "subject," it is simply a technical triumph—elaborate painting and draughtsmanship in a large style on a small scale.—M. Gruyer sends two capital paintings, and thoroughly good studies of character, with a humorous vein, in two pictures representing *La Tricoteuse* (978), on her way home with a basket of vegetables, and "*Madame, v'là la Soupe*" (979), showing the same woman, after projection and transmutation of the vegetables, stepping, with the proud joy of an artist, to the front, and holding a noble tureen. The painting here is quite different from that mostly in vogue in Paris. It is bright and solid, the impasto is rich, the tints are full and bold. The face in the latter picture is a fine specimen of brush power; its character hardly surpassed here.—A more elaborate piece of humorous *genre* is contributed by M. Durand in *Un Mariage à la Maire* (742). The scene is the bald, shabbily-furnished office of a Parisian Arrondissement, where the bride and her friends have arrived long ago, to wait in vain for the bridegroom. The bride, in rose-coloured dress, sits alone and pouting, evidently much disposed to pluck to pieces the big bouquet, and her very ringlets seem to uncurl themselves in her humiliation. Her father is even more indignant,—he clutches the brim of his hat and scowls; her mother, a stout dowager, apparently the maker of the intended match, fussy despatches a footman to find the truant. M. le Maire, dressed in a smooth suit of black,

patiently warms his tight boots at the stove, and converses with the stout old commissary, who, with extreme deliberation, turns his *Journal des Débats*. The friends of the family sit, and, not without an inclination to giggle, are communizing the too probable fate of the damsel. Another rather elaborate, but very excellent, piece of the same order, is M. Durand's *Un Bout de Conduite* (743), a snowy landscape, in which, officially attended, a troop of *saltimbanques* trudge after their poor waggon, and are guarded by two formidable *gendarmes*. The children tramp as well as they can; one kicks a hardened lump of snow from his heel. A pitiable figure is that of the chief dandy of the *troupe*—a lean little man, who has a black bag, glass in his eye, and a ragged coat, but who, nevertheless, strives to keep up an independent and artistic appearance while he is handcuffed to a ragamuffin. Next is the woman with the big nose, faithfully carrying a very queer big-nosed "bébé." The next is the leader of the two poor ragged bears, a man with a feather in his cap, his finery covered by a venerable coat. After him is the boy bag-piper, who blows his frozen fingers. There is a Teniers-like spirit and humour in this design, which is rare and pleasant to encounter now-a-days.

There is a picture here of singular merit, the work of M. Delort, which is styled *L'Embarquement de Manon Lescout* (635). The tall ship, painted of a creamy white and relieved with gold, floats rather heavily, being heavily laden, in the shallow waves of the sea. Her top-sails are loosed for her departure, while several boats approach with the passengers and their friends. In each boat is a group of neatly, nay beautifully, executed little figures, the careful designing of which marks the ample studies of M. Delort, while their extremely fine style and solid execution testify to the technical merits of his work. Each figure tells a tale, each action is expressive; the attitudes of the persons are carefully referred to the buoyant movements of the boats. Each figure is unconscious of itself, but conscious of its neighbours, which we take to be evidence of complete spontaneity in the design we are describing. Manon stands up in the boat nearest to us, and is daintily dressed in a robe of cerise and white in stripes. She embraces the stalwart young companion on whose shoulder she leans. Notice the rowers' faces, as well as the care and thorough tact with which the groups are arranged, from the two marine officers who lean from the after gallery of the ship, to the group comprising the white-coated soldier who helps the dainty girls at the gangway. Observe the *matelet* at the rising bow of Manon's boat, who, boat-hook in hand, stands erect, ready to "catch hold" as he gets alongside: it is a capital figure.—M. Charnay has painted some charming coast pictures, but not many with so much sparkle as *Une Représentation sur la Plage d'Iport* (418), a bear's performance on the sands; it is extremely brilliant, crisp in touch, full of sparkle in light and colour. See likewise another production by the same, comprising groups of numerous figures on a windy day, with tossing veils and rustling garments. It is called *L'Arrivée des Bateaux de Pêche* (419), and its qualities are similar to those of its companion.

M. E. Feyen, who is famous for painting small figures on the sea-shore,—witness his "Caravane de Cancale" of the last *Salon*, and "Les Régates de Cancale" of 1873,—will not increase his reputation by his *La Foire du Mont-Dol* (802), a crowd of men and women on the slope of a hill which is surmounted by a statue, in sunlight, but harshly painted and crude, far less fine and delicate than his former work. The fine perspective effect of the distant crowd on the hill on our left is a very remarkable example of skill of a rare and peculiar kind. Another picture by the same, *Saline dans la Presqu'île Guérandoise* (804), is a much better picture than "La Foire." Women, armed with long-handled wooden hoes, draw together salt in the "pans" where it has dried in the sun; some figures are filling

baskets with salt and hoisting the baskets on the heads of others. The design is clever, but the painting is blackish and hard, and lacks delicacy of touch, and something of that light precision for which M. Feyen used to be remarkable.—M. E. Fichel, who sends *Le Départ du —* (808), is another painter noted for works of this class. We have the yard of the Cloche d'Or, and a huge *diligence* of basket-work preparing to depart with its numerous crew and passengers, and its apparently interminable team. The groups of figures comprise many well-designed incidents of the ordinary kind. The work is rich in tone, especially in the subordinate parts, as in the group comprising the cook, who draws water from a well on our left, and the capital figures of the men in red, brown, and grey coats, who gossip on the same side of the work.

We have a Spanish picture, pure and simple, in M. Gisbert's spirited and varied street scene, *Une Estudiantina* (936), students revelling, playing on musical instruments, dancing, and begging alms. It shows superabundance of "go," as where a violinist, in an embroidered purple coat, on his knees, stops a damsel in white, and demands a kiss for a fine; and the lad in red, who, on tiptoe, spins a tambourine on his forefinger. The execution, though a little hard, is thoroughly carried out; no painter of such a subject among our countrymen would care to show so much learning, such conscientious care, and such rich results of foregone studies as this work displays, although by no means an extraordinary example in a *Salon* which all admit to be much below the average. Thorough in its craftsmanship, "*Une Estudiantina*" is an example to our too "clever" *genre* painters, most of whom, appealing to a half-taught public, are content to suit their market at easy rates. Of late years, the "chic" of the execution of innumerable *genre* pictures in the British market, and the consequent lowness of professional tone as to technique have been discreditable to the country.

M. Jundt has a good picture of its kind in *La Coupe des Cheveux* (1145), a lifeless design, not well painted, but with a capital subject.—M. Kaemmerer painted "*La Plage de Scheveningue*" (1006), which we remember well as the hottest sea-side picture we ever saw. Now he gives us *Une Journée d'Hiver, en Hollande* (1146), numerous figures mounted on skates and sledges, with much that is very good in design and cleverly executed; but it is not comparable with "*La Plage de Scheveningue*".—M. Henkes, a name new to us, sends *La Maîtresse de Tricot* (1027), showing, with admirable refinement and excellent humour, four little girls knitting in a humble room, and under the eyes of an old dame, whose spectacles flash ominously; a happy composition, with excellent colour in its way, capably lighted; on the whole, not unlike a work by Mr. J. Clark, but more artistic throughout, firmer and more precise in touch, and freer on the whole, with greater diversity of character in the faces and physique of the children.—In M. Chavet's *L'Impudent* (439), an artist shows a picture to two ladies, one of whom is at the back of the canvas, so that he supposes she cannot see him kiss the hand of her companion, an act which, however, a mirror betrays. The work is pretty and complete, showing charming taste in the arrangement of the details, neat, sweet, bright, and harmonious execution. It is almost the *beau-ideal* of a cabinet picture. By the same is *La Confidence* (438), comprising two ladies; one reads a letter to her companion, who, in a pose of graceful abandon, a capital bit of design, but such as our painters do not seem equal to, has nestled in the corner of a huge *fauteuil*, while she listens to the reading of the letter which she has entrusted to her neighbour. Of the innumerable examples here of pathos in *genre* painting, the face of the listener is one of the best; it is truly tender, and admirable in its subtlety of conception. The white dress is charmingly painted.

*Illusion* (440) is the third of the series of pictures. The artist appears in his study, after the despatch of the letter,—at least, so we read the trilogy,—

and, lost in a day-dream, smokes slowly, and watches the dispersion of the vapour from his lips. It is a capital work, a little spotty in chiaroscuro, but rich in colour; neat, careful, and elegant throughout.

A group of landscapes now appears. Two large works, by M. Schenck, although comprising animals, may be included here. The first is "*Mes Paraspluis!*" (1816): an artist's big umbrella, eluding his grasp, goes like a congreve rocket along a moor into a group of astonished sheep; the animals take to flight in great terror, that is perfectly given. The fleeces are first rate, as usual with this able artist. The second picture by him is *Un Champ de Chamais* (1817), lambs and sheep huddling together in their distress. The design is admirable; the expressions are fully equal to the design; notice the two lambs who energetically approach their mother.—M. Thiollet sends *Le Port de Dieppe* (1876), a quay, with numerous houses, in broad shadow, flecked with sunlight at the openings of the streets; a little too "dashing," this picture can yet boast of good local and general colour, and rich tones.—M. Veyrassat's *Le Puits* (1948) shows bay and white horses at a fountain, moonlight; the former horse is delightful in its tone and colour; the whole picture is admirably managed, but it is not remarkable among many fine productions the painter has before given us.—M. Vernier sends two capital coast pieces: 1. *Un Bateau de Cancal* (1939), a group of black-hulled craft, beached on their beam-ends. Other vessels are running at sea. The draughtsmanship is rather rough, but full of spirit and learning. 2. *Le Retour du Bassin de l'Eau* (1940), a gently shelving beach, with pools of sand-locked water, brown rocks on the edge of a bright-green sea, with spaces of foam; the effect of a strong breeze is admirably rendered. The work is a little painty, and thus mars the appearance of a storm gathering over the water.—M. Volkmar has contributed several good landscapes in former years, but rarely with such success as in *Gud sur l'Avance* (1972), a close line of stepping-stones in the bed of a smooth stream that has shrunk in summer heats; a rough and curving path leads to the stepping-stones and down the side of a precipitous hill; the vista of a little dell is seen beyond the water. This work is rich in colour, and the tones are carefully graded.—M. Zuber's *L'Etang de Ferret* (2018) renders with refinement and solidity a view of a pool in the foreground of a sort of happy valley of rich greensward, faced by a line of cliffs of stone, the grand and large forms of which stand amidst masses of deep-coloured and dense foliage. The work has what may be called a "classical" aspect, due to its almost monumental masses and simplicity of design. Thus it may be referred to the noble order of landscape art of which Paul Bril is the master-painter. The broad effect chosen, the grave and sober colouring adopted, and the treatment of light suffused by thin veils of mist,—veils which subdue the severe outlines of the distant hills,—are elements in keeping with the style of the landscapes to which we have referred. In the foreground meadows cattle seem to loiter in the silent reeds by the river bank.

#### EXHIBITION OF WORKS IN BLACK AND WHITE. DUDLEY GALLERY.

THIS gallery contains a large proportion of examples of no value, but also not a few which are admirable on one ground or another. We must be content with indicating the most important specimens out of more than five hundred. Mr. Jackson's *Grave of an Old Artist* (No. 17), the tower of the church near which Bewick is buried, has capital "colour" in the stone-work.—We admire Mr. F. Sandy's *Breydon Water* (32).—M. Lhermitte sends several fine illustrations of his skill in chiaroscuro: see *La Deviseuse* (34), *Landerneau* (311), *A Brittany Bazaar* (355).—Mr. Marks's *Study of a Head* (59) is a capital piece of solid draughtsmanship, full of expression, and so is *The Wassail Bowl* (374).—M. Huiber's "*Atjih*" (81) is very fine indeed.—M. Legros contributes *Un Mendiant de Bruges* (92) and *Le Coup de Vent*

(512), besides his very noble and pathetic etching, *Thomas Carlyle* (247)—M. Mongin's *La Partie Intégrale* (133) is a first-rate piece of humour, executed with rare skill in chiaroscuro; and *Le Dernier Regard* (190), a lady watching at a window, after M. Hirsch's picture, is a capital specimen of etching, with rich effect and colour.—*The Storm* (150), by M. A. Dien, is grand.—M. Ragon exhibits *Portrait of the Rev. J. Martineau* (165), after Mr. Watts' picture; a most subtle rendering.—Mr. F. Powell's *Loch Coruisk* (191) is a study in black and white for his fine picture now at the Exhibition of the Society of Painters in Water Colours.

Mr. B. Rivière's *Midnight Assassins* (295), lions attacking a giraffe, is a masterly study of animal character, admirably drawn, with capital rendering of moonlight.—M. Flameng's etching, *Cherchant un Livre* (298), a girl reading before a bookcase, is very delicate in drawing, with characteristically good rendering of colour and richness of tone.—Mr. Hook sends a rich etching of his "Brimming Holland" (331).—M. Aumonier's large drawing of *The Thames at Great Marlow* (352) is a very noble study for a picture we have already admired.—Mdlle. G. Niel's *Caserne des Janissaires à Constantine* (405), and her *Tour du Prévôt dans la Cour Charlemagne, Paris* (469), are noble etchings, in a fine, solid, broad, and effective way.—Mr. Chattock's *View at Chapel Fields, Norwich*, (513) is a first-rate etching.

Besides the above the visitor will find in this gallery, works by Messrs. C. R. Aston, A. Ballin, C. Bauerle, Bida, W. Britten, two pretty sketches of female figures, drawn with much taste; W. Crane, E. Crowe, studies for a picture at the Royal Academy; H. Darvall, E. Détaille, A. Ditchfield, G. Du Maurier, E. H. Fahey, E. Gregory, E. George, H. Herkomer, J. Jacquemart, M. Lalanne, G. Leslie, H. Leslie, R. W. Macbeth, A. de Neuville, Mrs. Allingham, F. Skill, E. J. F. Slocombe, F. Tayler, C. Waltner, J. Wolf, and other artists.

## SALES.

MESSRS. CHRISTIE, MANSON & WOODS sold, for pounds, the following engravings, belonging to the late T. Richmond and other collectors. After Reynolds: T. Watson, Lady Bamfylde, 100; V. Green, Ladies Waldegrave, 247; Lady Betty Compton, 111; Marchioness of Salisbury, 94; Countess of Harrington, 102.—Rembrandt, The Shell (Damier), 50.

On the 12th inst. the following pictures, the property of T. Woolner, Esq., were sold: Cromer, Old Cottage, 147; Storm over Mousehold Heath, 157; View near Thorpe, 304; Bruges, 294.—Millais, Ferdinand Lured by Ariel, 315; Isabella, 897.—Müller, Cottage and Figures, 162.—Callicott, Homestead, 112.—Turner, Worcester, 420; Kirkstall Abbey, 273; Crichton Castle, 504; Whalers, 325; Neapolitan Fisher-Girls, 525.—R. P. Bonington, An Old French Water-Mill, 315; Venice, 147; Palace of Prince Maffei, 199; Francis the First and his Sister, 231.—Cotman, Village, Normandy, 141; Château, Normandy, 288; Boys Fishing, 141; Cave, Boscastle, 577.—Collins, Ferry, 289.—Constable, View near Highgate, 178.—J. Linnell, Hanson Foot, 472; The Last Gleam before the Storm, 2,625.

On the 14th inst. the following were sold: Rembrandt, The Artist's Cook, 336.—De Beekers, Eight Panels, 210.—Boucher, Cupids Sporting, 252.—J. Both, Sunny Landscape, 326.—Reynolds, Theophilus Palmer, 262.—Gainsborough, The Rev. James Hingston, Mrs. Hingston, 262.—Van der Helst, A Child with a Rose, 136.—Wynants, Landscape, 388.

## Fine-Art Gossip.

THERE is no doubt about the existence of the understanding mentioned below; but we trust it is possible our Correspondent is mistaken in the following statement:—"On the 12th inst. you directed attention to a threatened encroachment, in behalf of the new opera-house, upon that portion of the Thames Northern Embankment

lying between Cannon Row and the river, respecting which there has been a clear understanding that it should be preserved as a public garden. When it is remembered that the architect whose design is to be carried out in the erection of the opera-house and the chairman of the Building Act Committee of the Metropolitan Board of Works are one and the same person, it will be sufficiently plain to those who know how these things are managed in London, why a free gift of public land to the scheme is contemplated by the Board, and that no time must be lost if it is to be prevented.—JOHN T. DEXTER."

At Mr. Deschamps's Gallery, the German Gallery, New Bond Street, is a collection of fine works by J. F. Millet, ten pictures in all, and admirable examples of the genius and skill of the French master we have lately lost.

A NOMINAL error has been pointed out in our obituary notice of F. Walker. In col. 2 it is stated that he was, by the Society of Painters in Water Colours, elected an Associate in 1864. This is strictly correct, for, on February 8 in that year, Walker, and Messrs. E. B. Jones, G. P. Boyce, and E. Lundgren, were chosen. Further, in the same column, it is said that the Royal Academician, in 1863, ignominiously hung Walker's "The Lost Path," his first contribution to the gathering in Trafalgar Square. This also is true, as our columns (*Athen.* No. 1855, p. 655, col. 3) show. The outcries as to this occasion were loud and bitter, see *Athen.* No. 1856, p. 685, letter from Mr. Frith, &c.; No. 1857, p. 720; No. 1858, p. 751. Last week we said of Walker that "the Society" recognized his merits, and elected him an Associate before the Academy "skied" "The Lost Path." It is obvious that this picture was unjustly treated a year before Walker's election by the Society. We ought to have said not "The Lost Path," but "The Bathers," which latter picture was hung in the North Room of the Academy Exhibition of 1867 on high, and in a very bad light, where afternoon sunlight fell, to the great injury of the picture, on its by no means smooth surface. When this happened, Walker had been an Associate of the Society more than three years, was one of the most distinguished artists in England, and not a simple Associate of the "Society," but a full member of that body. Besides "The Bathers" was a much more important picture than "The Lost Path." In saying that "Manchester" had refused to buy "The Harbour of Refuge," we did not, of course, refer to Messrs. Agnew of that city, who bought the painting on the easel, but to the customers of that firm, none of whom has succeeded in inducing Messrs. Agnew to part with the painting. We trust they may yield it to the National Gallery or to the Royal Academy, as was suggested last week, although they are, we understand, resolved to keep it for their own private delight.

ONE of the most memorable and graceful acts of Señor Castellar, when in power at Madrid, was to establish upon a permanent and liberal basis a Fine-Arts Academy in Rome. Great interest was taken in its progress by the late Señor Fortuny and other Spanish artists working there. It is said that the students profit by the instruction supplied. Whether or no this Academy has aided to produce the modern school of Spanish art it is difficult to say; but the Academy exists, and Spanish artists working in Rome produce pictures which realize high prices in Spain, England, and France.

## MUSIC

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cusins, St. James's Hall.—SEVENTH CONCERT, MONDAY, June 21, at Eight o'clock. Selection from the Music to Shakespeare's *Tempest* (Arthur S. Sullivan); Concerto in G, for Pianoforte (Beethoven); Signor Lodovico Reutter; Solos for Pianoforte (Chopin); Pianoforte, Signor Lodovico Reutter; Overture, *Tannhäuser* (Wagner); Vocalists, Mdle. Varesi (by permission of J. H. Mapleson, Esq.); Stalls, Sofa, or Balcony, 10s. ed.; Balcony, Reserved, 7s.; Unreserved 5s. and 2s. ed. Stanley Lucas, Weber & Co., 84, New Bond Street, W.; Usual Agents; and Austin's Ticket-Office, St. James's Hall.

MUSICAL UNION.—DUVERNOY, PAPINI, LASSERRE, &c. NEXT TUESDAY AFTERNOON, St. James's Hall.—Quartet, G minor. Piano, 4s. Mozart; Quartet in A, Op. 41, Schumann; Grand Trio, C minor, Mendelssohn; Solos, Pianoforte, Duvernoy; last time of this eminent pianist from Paris.—Tickets, 7s. ed. each, to be had at Musical & Co.'s, Oxford-street, and Austin & Co. Visitors can pay at the Regent Street entrance.—Prof. ELLA, Director.

MADAME SAINTON DOLBY'S VOCAL ACADEMY.—The FIRST CONCERT next Tuesday will take place at Willis's Rooms, St. James's, on TUESDAY NEXT, June 22, at Three o'clock, when the following Students will appear: Misses Wigand, Vernon, Courtney, Cunningham, Wallace, Wallace, Mrs. Weston, Mrs. Eva Jessie (former pupil), Mr. Valentine, Fabrini, Signor Federici, Miss Bellini (Pianoforte), Mrs. Sainton (Violin), Mr. Thouless, and Signor Viesti (Accompanists). Programs of the Concert and of the Vocal Academy can be obtained of Madame Sainton Dolby personally, on Tuesdays, between Three and Four o'clock, at her Residence, 71, Gloucester Place, Hyde Park.—Reserved Seats, 7s. Unreserved, 5s. &c. May be obtained of Madame Sainton Dolby, as above; of Messrs. Stanley Lucas, Weber & Co., 84, New Bond Street; and of Messrs. Chappell, 80, New Bond Street.

## 'LOHENGRIN.'

THE production of Herr Wagner's "Lohengrin" on the 12th inst., at Drury Lane Theatre, proved that there is a large body of German amateurs resident in London. It was impossible to mistake the signs of the presence of "Vaterland" during the representation, for the audience preserved that religious silence during the progress of the music that amateurs who have heard Wagner's operas in the principal opera capitals in Germany can so well recall. But if the determination was so unmistakably shown by the hearers to put down encores, a determination evidently supported by the conductor, there was no lack of applause for the leading singers and for the musical director at the end of each act. So far as outward demonstrations can be relied upon, "Lohengrin" was a decided triumph; and there was much in the mounting and the execution, quite apart from the intrinsic merits of the score, to justify the result. Nothing had been neglected to secure success. The magnificent *mise en scène*, the excellent stage business, and the gorgeous costumes no doubt had a powerful influence on those for whom the eye is infinitely more than the ear. Such a painting of river and forest as that of Mr. Beverly in the first and last scenes of the opera has not been surpassed, and the set of the second act, of Antwerp as the city existed in the tenth century, should satisfy archaeologists. So far, Berlin, where the scenic arrangements are, perhaps, superior to those at any other capital in Europe, not excepting the Grand Opéra in Paris, as is shown in the *mise en scène* of Meyerbeer's operas, can claim but little superiority over the way in which "Lohengrin" is put on the stage at Her Majesty's Opera. Coming to the musical *ensemble*, we adhere to the opinion expressed more than once in these columns, that in order to help the public to form an impartial judgment of Herr Wagner's operatic theory, his works ought to have been performed here first by German executants. We do not mean that this should apply to the orchestra, for never have the preludes to the first act, the introductions to the second and third acts, and the accompaniments been played to greater perfection than they were last Saturday night. The inner parts of the composer's subtle and skilful score came out with wondrous accuracy. The additional instruments used by Herr Wagner, the corone Inglese, the bass clarinet, oboes, flutes, and bassoons, were added to the complement of strings, whilst the brass was toned down with tact, and the "piano" from the trombones in the final prelude was really attained. But, although we give due credit to the chorals who had to sing in pieces so utterly opposed to their ordinary music as the declamatory passages, and although they were successful when they had the chance of executing choruses of the Meyerbeer and Weber school of part-writing, the Italian translation prevents the singers from imparting that point and piquancy, that marked rhythm, which the Germans realize so forcibly. The supposition that the music allotted to the chorus in "Lohengrin" will ever be sung throughout strictly in tune, may be dismissed as a dream. The cast of the principal characters is the strongest that has ever been heard in "Lohengrin," if we look at it from a vocal point of view, but not if we look at it from a dramatic. The title-part is admirably sung by Signor Campanini, whose strength held out from the first note to the last.

We can understand now the enthusiasm he created in Bologna, Milan, and Florence in the trying music, in which he displays expression and elevation of style. His acting is far inferior to that of Herr Niemann or of Herr Nactbauer; and the Italian tenor falls into the mistake of always singing to the stalls. In the last scene, where Lohengrin has to tell his tale to the King, and to impart his emotion to Elsa, he sang over the stage-lights. However, his make-up with the blonde beard and silver armour was excellent, and there was no lack of dignity in his deportment. The *Elsa* of Madame Nilsson is on a par with her Margherita. There is the same dreamy charm, the same perfection of phrasing, the same pathos and passion. No more finished acting and vocalization can be conceived than when she is in the state of somnambulism, and describes her vision of the unknown knight. She is thoroughly dramatic in the bridal scene, in which Elsa strives to extract his secret from Lohengrin, and her despair at the result of her fatal curiosity is powerfully depicted. On Mdlle. Tietjens fell the disagreeable task of playing the repulsive part of *Ortruda*, to whom is allotted the ugliest vocal music ever written; but the ability of the artist triumphed over the intricacy of the notation, and she made a splendid point in the duet with Elsa, when Ortruda appeals to the pagan deities to take up her cause as their own, "Or, Dei profani, alta vi domando." Herr Wagner, by the way, makes the sorceress in the first act pray, like a good Christian, for her husband's success in the fight with Lohengrin. The parts of the King (Herr Behrens) and *Frederick* (Signor Galassi) were steadily and even ably sung. Signor Costa (the *Herald*) was the only one of the principals who sang out of tune; while, curiously enough, at Covent Garden, Signor Capponi, who takes the part of the irrepressible town crier, always at hand with his four trumpets, is the only singer in the cast whose intonation is unimpeachable.

The "cuts" made by Sir Michael Costa in the score show that he has not abused the confidence reposed in his judgment and discretion by the composer, but we suspect that even more excision is required, for deducting three-quarters of an hour for waits between the acts to set the heavy scenery, there were still three hours of music. We would suggest that the opening story of the King about the war with Hungary, and the tedious tale of *Frederick* prior to his accusation of Elsa, might be reduced without disturbing the narrative, for the opera really begins with the entrance of Elsa, so far as interest in the music is concerned. This first act has been too sparingly treated by the musical director. In the second act, which was pronounced in Italy and in America to be unbearable until the *finale* of the daybreak, the duets between *Ortruda* and *Frederick*, and between *Ortruda* and Elsa, have been considerably reduced; if they were omitted altogether it would be still better, and the omission would not interfere at all with the progress of the plot, for both *Ortruda* and *Frederick* instil their poisonous insinuations into the ears of Elsa. In the third act the duet between Elsa and Lohengrin is too prolonged, and the farewell of the Knight of the Grail is too long and tiresome. Not the most infinitesimal particle of a phrase bordering on a melody has been omitted. The Wagnerian champions, if they had watched carefully the physiognomy of last Saturday's vast auditory, might have seen that the pieces which produced the most impression were precisely those in which the Wagnerian system is not at all indicated—we refer to the concerted pieces and to the *finales* of the first and second acts, which Meyerbeer, or even Verdi, might claim. So far then as ideas and forms are regarded, the opera reformer has invented nothing. The novelty of his writing is found in the dreary and monotonous strains so often allotted to the solo singers, to whom he seems to say, "I don't care what your emotions and passions may be; you shall not express them, but my orchestra shall do so."

As for the works of Herr Wagner superseding those of his predecessors and of the living composers for the lyric stage, that is out of all question.

'Lohengrin' has gained no hold in Italy, and in America and in Germany that opera and the other productions of Herr Wagner—and this is a strong point—are executed side by side with those of the Italian and French masters who are so freely abused. More than once the *Athenæum* has dwelt on this fact; Bellini, Donizetti, Rossini, Halévy, Auber, Boieldieu, Hérold, Gluck, Meyerbeer, &c., are names in the ordinary *répertoires* of the operatic towns in Germany, not excepting even Munich. Is it not, then, monstrous that such nonsense should be written about the decay of the lyric drama of the past and present? Never was there a period at which opera (apart and distinct from the Wagnerian standpoint) was more popular and prevalent, and Herr Wagner's name may yet be perpetuated if he will adhere to the system on which his 'Rienzi' and 'Flying Dutchman' were based. If he persists in his war with the solo singers, he will as assuredly fail eventually as a modern dramatist would if he were to proclaim that the soliloquy used by Shakespeare is unpoetical and intrusive.

#### CONCERTS.

MDLLE. MARIE KREIS played at the Crystal Palace Concert, on the 12th, Mendelssohn's Capriccio in B minor and Dr. Liszt's difficult Rhapsodie Hongroise. Her mechanism is always certain, but her colouring is comparatively cold. The programme included Beethoven's Pastoral Symphony, conducted by Mr. Manns most ably; two overtures, Hérold's 'Zampa,' and Mr. A. Sullivan's brilliant Ball prelude. The vocal pieces comprised Mendelssohn's hymn, 'Hear my prayer,' and Schumann's 'Gipsy Life.' The solo singers were Miss Blanche Cole and Mr. E. Lloyd. The artistic advantages derived from making the schemes of these summer concerts similar to the winter ones are gaining general recognition. It is much more interesting to have selections from the best masters than to be put off with a programme culled from the hackneyed Italian operas.

The scheme of Mr. Halle's sixth pianoforte recital contained a charming piece by Herr F. Kiel, for the first time, called 'Deutsche Reigen' (2nd book), for piano and violin. There was also a Pianoforte and String Quartet in A, by Herr Brahms, executed by Mr. Halle, Madame Norman-Néruda, Herr Straus, and Herr F. Néruda. This composition, although too long, contains some most melodious passages. As usual with this composer, the elaboration is subtle, sometimes peculiar; but all his works require more than one hearing if we wish to arrive at a thorough comprehension of the intentions of one of the first masters of the modern romantic school. The quartet is not equal in interest and contrast to the one in G minor, introduced by Signor Jaell at the last Musical Union. The executants on the 12th did justice to the work of Herr Brahms.

Amongst the concerts, matinées, and soirées of this week have been those of Miss J. Lawrence, the pianist, on the 15th, with the aid of Herren Straus, Ries, and Daubert, and Mr. W. H. Hann, string quartet; Miss Mary Davies and Signor Campobello, vocalists; and Herren Ganz and Randegger, conductors. Of Madame Mangold-Diehl, pianist, at Dudley House, with the help of Mr. Carrodus, violin; M. Lasserre, violoncello; the Misses C. Paraire, Lawford, Minton, and Mr. Mangold, pianists; the Misses E. Wynne, E. Philp, and Madame Patey, Messrs. Cummings, Santley, and Signor Foli. Of Mr. A. Gilbert, pianist, and Madame Gilbert, vocalist, in the Suffolk Street Gallery of British Artists, on the 14th, associated with Miss A. Askew, Herr Straus, Signor Pezze, Mr. G. Cosby, Mr. S. Smith, Mr. Wilby Cooper, and Mr. C. E. Stephens. Of Mrs. E. Beesley, pianist, pupil of Dr. Von Bülow, on the 11th, aided by M. Sington, M. Lasserre, and Miss Linda Kaiser, vocalist. Of Mr. A. Collard, flautist, assisted by Messrs. J. F. Barnett, H. R. Bird, and Lindsay Sloper, pianists; M. Jaquinot, violin; and Mr. Rudersdorff, violoncello; with Mesdames Lemmens and M. Duval, Messrs. V. Rigby and Wadmore, singers. Of Mr. E. Silas, composer and

pianist, on the 17th, with Mr. H. Holmes, piano; Signor Pezze, violoncello; the Misses N. Goode, Butterworth, and Mr. L. James, vocalists. Of Mr. F. H. Cowen, composer and pianist, on the 18th, at Dudley House, with the co-operation of Mesdames Tietjens, Singelli, Marie Roze, Trebelli-Bettini, and Bunsen; Signori Gillandi and De Reschi, Mr. Santley, Mdlle. T. Castellan, violin, and Mrs. Beesley, piano, with Sir J. Benedict, Signori Ardit, Randegger, and Herr Ganz, as conductors. Of Madame Sidney Pratten, guitarist, assisted by Signor Romano, piano; Herr Olaf Svendsen, flute; Mdlle. M. Mariani, and Messrs. T. Cobham, Finlayson, and Penna; and of Mdlle. Gaynard Pacini, pianist.

The Amateur Musical Union gave their ninth concert at Willis's Rooms on the 16th inst., in aid of the funds of the Royal Hospital for Incurables. There was a selection from Schumann's 'Scenen aus Faust,' the Sunrise and Faust's Death from the second part, with the whole of the third part. This fine work, which has never yet been given in England, was followed by Weber's 'Jubilee' cantata, which was performed at the last Gloucester Festival.

The selection for the sixth Matinée of the Musical Union, on the 15th, comprised Herr Rubinstein's Grand Trio in B flat, Op. 52, for piano, violin, and violoncello; Beethoven's String Quartet in C, No. 9, Op. 59; and Schumann's Quintet for Piano and String in E flat, Op. 44. The executants were Signor Jaell, piano; Signor Papini and M. Wiener, first and second violins; Herr Bernhardt, viola; and M. Lasserre, violoncello. Signor Jaell selected for his solos Herr Henselt's 'Poème d'Amour' in B, and Thalberg's 'Thème et Étude' in A minor. Encored in the last piece, the pianist performed his arrangement of the Pilgrim's Prayer, from Herr Wagner's 'Tannhäuser,' in which the solo orchestral effects are imitated much with the same power as Herr Rubinstein has displayed in his famed Turkish March. The charm of Signor Jaell's playing is in the delicacy of his touch. M. Duvernoy will be the pianist next Tuesday.

The display of vocal and instrumental ability at the concert of the pupils of the Royal Normal College and Academy of Music of the Blind, last Tuesday, at Dudley House, proved the efficiency of the system of tuition. It was touching to listen to the words in which Mr. Fawcett advocated the claims of the College. The Duke of Westminster, the President, and the Earl of Dudley evinced their sympathy with the College by subscribing largely, the former 1,000*l.*, and the latter 500*l.*

#### Musical Gossip.

HANDEL'S 'Acis and Galatea' will be performed at this afternoon's Crystal Palace Saturday Summer Concerts, in the great orchestra, in honour of the visit of the Sultan of Zanzibar. The fifth and last New Philharmonic Concert will be given this day (the 19th). Next Monday evening will be the seventh concert of the Philharmonic Society. Madame Sington Dolby's Vocal Academy Concert will take place next Tuesday afternoon. The National Academy's Concert for the higher development of pianoforte playing in England will be given this day. There will be a vocal and instrumental concert at the Society of Arts' Conversazione, next Friday evening. The fourth of the harp concerts will be given by Mr. Aphomas this day.

MADAME NILSSON has announced a morning concert in St. James's Hall, under royal and distinguished patronage, in aid of the funds to secure a permanent site for the Westminster Training School and Home for Nurses. The Swedish songstress will be assisted by Mdlle. Tietjens, Mdlle. Anna De Belocca, Madame Trebelli-Bettini, Mr. Sims Reeves, M. Capoul, M. De Soria, Signor Foli, Madame Norman-Néruda, with Mr. A. Sullivan, conductor.

THE result of the meeting at Marlborough House last Tuesday, under the presidency of the Prince of Wales, may be safely predicted—the

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money to establish the free scholarships for the National Training School for Music will be obtained. How can it be otherwise? There were two Archbishops, two Royal Princes, the Lord Mayor and leading members of the Corporation, all advocating the civilizing influence of music, and the necessity of providing for adequate tuition, so that no incipient indication of ability for the science of sweet sounds should not be at once turned to the best account. What has been long suggested in the *Athenæum* years before the South Kensington scheme had been dreamt of, is, then, likely to be realized. Gratified as professors and artists must feel at the general tone of the discussion, yet the want of a practical and experienced mind, well acquainted with the Continental conservatoriums, is evident. There seemed to be a curious confusion in the ideas entertained by the clergy about the granting of degrees for music, and the notion of the Lord Mayor that the Training School would tend to secure "an innocent and elevating amusement," and would have a "beneficent influence" in tranquillizing household brawls, was eccentric; but if broader principles than those laid down at the meeting are adopted, Art will have gained by the gathering. Mr. Freake has presented the new edifice as a free gift.

We regret to have missed Hérold's 'Zampa' at the Gaiety last Saturday, as indisposition prevented M. Tournié, the new tenor, who represented the title part, from repeating it last Tuesday, and the 'Pré aux Clercs' was given instead. We should assuredly have preferred 'Zampa' to 'Lohengrin,' and the former has a supernatural libretto, as Herr Wagner desires. We are glad, however, to be assured that M. Tournié's success was undoubted.

THE Anniversary Dinner of the Newspaper Press Fund has the advantage of attractive music as well of post-prandial oratory; and the concert on the 12th proved no exception to the usual rule, for, under the direction of Sir Julius Benedict, a programme was provided which included the names of Madame Marie Roze, Mlle. Risarelli, Mlle. de Merle Lablache, M. Capoul, of Her Majesty's Opera, with Mr. Mapleson's permission, and of Mrs. Sterling, Miss May Moss, an American soprano of promise, a pupil of Dr. Hiller, of Cologne. Mr. Shakespeare, the new tenor, Signor Federici, and Herr Werrenrath, the Danish tenor, besides Signor Martucci, the Italian pianist.

We regret to learn, from *Berrow's Worcester Journal*, that the Mayor and other influential gentlemen of the city and county have failed to induce the Dean and Chapter to make any concession, and allow the cathedral to be used for the Three Choir Festivals this autumn. On the capitular body will therefore fall the disgrace of having suppressed musical gatherings which have existed more than a century and a half. The Deans and Chapters of Hereford and Gloucester remain firm in their allegiance to the cause of art and common sense.

THE two Italian Chambers of Parliament have passed the new artistic and literary law of proprietary rights. Exclusive right of publication and of representation is secured, and no person can execute or represent any work without the author's permission or that of his representatives. The duration of the right is fixed at eighty years from the day of execution or of publication. The declaration and deposit of the works, necessary to guarantee rights, to take place within three months from performance or publication; but such declaration may be delayed to a later period, provided no claim be made for representations abroad or for editions already printed after the three months have expired. The *Royal Gazette* will publish quarterly the declarations of rights. Any disputes arising out of the application of the law are to be settled by the law courts.

AMONGST the engagements for St. Petersburg and Moscow for the next winter season are Madame Adelina Patti, Madame Stoltz, M., and Madame Arrot Padilla, Mlle. Marie Belval, &c.

It is expected that M. Gounod's 'Faust' will be added to the *répertoire* of the new National Opera-

house in Paris next week, with Madame Carvalho as Marguerite (who created the part at the Lyrique), M. Vergnet, Faust; M. Gailhard, Méphistophélès; and M. Caron, Valentine.

MDLLE. ZINA DALTI has succeeded Madame Carvalho in Gounod's 'Roméo et Juliette,' at the Paris Opéra Comique. It has been fully decided to close this theatre from the 16th inst. to the 16th of August.

The Stradivarius violin of the famed Baillot has been bought by Mr. Haddock, of Leeds, for 600 guineas.

## DRAMA

### THE WEEK.

COURT.—'A Nine Days' Wonder,' a Comedy-Drama, in Four Acts. By Hamilton Aidé.

THE influence of French schools of art upon the English drama does not end with the speedy production upon our stage of the freshest or most striking of Parisian novelties. In cases where plot and characters are of home growth, a certain amount of indebtedness to French models in method and in conception is still not seldom traceable. No single French play or novel can be advanced as having supplied the 'New Magdalen,' a character which is yet as direct an outcome of French literature and French modes of thought as the latest heroine of M. Dumas' *sils* or M. Émile Augier. 'A Nine Days' Wonder,' by Mr. Hamilton Aidé, is, apparently, of Parisian origin. It is advanced as original, and is, indeed, a version of a novel by the same author, the publication of which it anticipated, as a means of escaping the piracy to which, in the present discreditable state of the laws affecting literary property, the novelist is exposed. Of the essentials to a drama, one only, the language, is English, and this is the weakest portion of the play. Intrigue, characters, sentiment, construction, all are French,—more characteristically French, indeed, than those of any recent adaptation, with, perhaps, one exception. So completely masters of dramatic art are the French, that a man who has not daring for a self-borne flight can scarcely do better than study their movements. Mr. Albery alone, among English dramatists from whom the public expects a constant supply of novelty, has strength of wing, for Mr. Byron's bat-like flights can scarcely be reckoned as soaring, and Mr. Albery's course is so bold and so eccentric that it takes him mostly outside the ken of ordinary gazers.

Maternal sacrifice is, broadly stated, the subject of Mr. Aidé's plot. His heroine, Mrs. Fitzroy, is a combination of Clorinde in 'L'Aventurière,' and Leonora in 'Dalila,' with other characters in modern French comedy. Married to a man who has used her beauty as a lure and a decoy, and has repaid her assistance with cruelty and even with violence, she has eloped from him. A duel between her husband and the companion of her flight has ended in the death of the former, and left her free to contract a second marriage, which has proved not much more happy than the first. Death, natural this time, has set her once more free, but left her dependent upon her son by the first marriage. Christian Douglas, who, to avoid the shame attending his early associations, has changed his name, allows his mother half his income, but abstains from seeing her. The pair thus severed meet at length under strange conditions. Undeterred from the contemplation of a fresh marriage by

the bitter experience of her previous nuptials, Mrs. Fitzroy is seeking to obtain a hold over the heart of Mr. Vavasour, a widower whose first offers, a quarter of a century previously, she had refused. While residing under the shelter of his roof, weaving ingeniously her toils around him, and shunning as much as possible the persecution of the village gossips and scandal-mongers, already too much disposed to speculate and form the worst conclusions concerning her, Mrs. Fitzroy is startled by the appearance of her son. Her delirious entreaties that he will depart, and leave her in peace in the last shelter she can find, prevail upon the youth, who retires from the field. When, however, the mother finds that this son was betrothed to the daughter of her host, and that in taking his departure he has sacrificed his happiness for a mother who had deserted his infancy, her better nature awakes. A sacrifice like this must not be accomplished. She it is who will depart. For a moment Mr. Vavasour and his daughter are under the impression that both have been fooled. An explanation shows that Christian is true, and that the motive to flight on the part of Mrs. Fitzroy is wholly noble.

The view of the relations between mother and son Mr. Aidé has taken is wholly French. English ideas impose upon Christian no such necessity or duty of sacrifice as that on which he acts, and English sentiment regards with little favour such a struggle between parent and child as is presented. Only in French art, moreover, is the presence possible in a house like that of Mr. Vavasour of a woman whose antecedents are such as those of Mrs. Fitzroy. As a result, perhaps, of its essentially French character, the play has a neatness of construction rare in English art. Its action is easy and natural, and the situations obtained are fairly dramatic. Some of the contrasts afforded are, indeed, striking, and the scene in which father and daughter, equally apprehensive, peruse jointly a letter which to the one brings life and hope, and to the other despair and death, is highly ingenious. Youth is, of course, the victor in the strife, since literature, like life itself and like fate, is youth's praiser and sycophant. Nine days serve for the action, which passes in two scenes. The dialogue is commonplace. Some ingenuity is shown in the treatment of the comic characters, most of which are close sketches from life. In the lighter scenes the acting was praiseworthy. Miss Robertson failed, however, to render sympathetic the character of a woman who, with the knowledge of a shameful secret in her heart, ventures to present herself in a house into which she should never have entered. Admirable control of resources is shown in the scenes of passionate entreaty, but emotional acting is not Miss Robertson's *forte*, and her pathos was never moving. We venture to indicate to Miss Robertson an oversight, remarkable in the case of an artist so clever as herself. While her hair in front is thickly streaked with white, to indicate the ravages of time, a profusion of golden ringlets behind exhibit themselves in startling mockery. Mr. Hare's performance of Mr. Vavasour has all the minute realism of his well-known method, and is equally picturesque and effective. Mr. Kendal is earnest and manly as the young soldier, and Miss Hollingshead tender and

sympathetic as *Kate Vavasour*. When a little evidence of effort is banished, Miss Hollingshead will prove herself a valuable actress. Two pictures, each excellent in its way, are presented by Miss Hughes and Mr. R. Cathcart. The former gives a capital delineation of an old maid, and the latter portrays to the life a meek curate. Mr. Cathcart is a conscientious and capable actor, whose merits will some day receive a recognition hitherto denied them. The mounting of 'A Nine Days' Wonder' is artistic, and the reception of the piece on its first production was enthusiastic.

#### Dramatic Gossip.

SIGNOR SALVINI has been asked to accept an engagement for fifty nights to act in New York and Philadelphia. Very high terms have been offered, but it is not known what the result of the negotiation will be. Quite lately, we understand, Mr. Irving declined a similar engagement; and it is rumoured that Signor Rossi will be applied to, should Mr. Irving and Signor Salvini persist in declining.

A NEW farce, of more than average absurdity, has been produced at the Adelphi, with the title of 'Painless Dentistry.' Its author is Mr. Martin Becher, and the principal performers are Mr. Shore and Mr. Fawn.

MORNING performances commence this day at the Prince of Wales's, with a representation, by Mr. Coghlan and Miss Wilton, of 'Sweethearts' and 'A Happy Pair,' supported by Mr. Bancroft and Miss E. Terry.

THE death, in his thirty-sixth year, of M. Touroude, the author of 'Le Bâtard' and 'La Charmeuse,' deprives the Parisian stage of a writer whose dramatic career, though commenced late in life, was full of promise.

'ON NE BADINE PAS AVEC L'AMOUR' is the latest revival at the Comédie Française. Mdlle. Croizette replaces Madame Favart in the part of Camille. Advantages of personal appearance fail to reconcile the public to an impersonation which altogether lacks the tragic power Madame Favart was able to impart. The Perdicar of M. Delaunay is once more unsurpassable. Mdlle. Reichemberg is Rosette; Madame Jouassain, Dame Pluche; and M. Thiron, the Baron. The artist last named obtained a triumph.

'LE WAGON 513,' a one-act comedy of MM. Émile and Édouard Clerc, and 'La Galerie du Duc Adolphe,' a *fantaisie* of the same authors, have been produced at the Gymnase. The piece last named, which is in twelve tableaux, exhibits the stratagem of a dishonest intendant, who fills with living characters the vacant frames of pictures he has been paid for by a purblind duke, and has never bought. Opportunity for *tableaux vivants* presenting well-known masterpieces of art is thus afforded.

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*The Meaning of Action.*—As Mr. Fleay does not answer what is urged against his interpretation of *Action*, and as he advances nothing new in favour of it except the conjecture that Spenser might have taken the word, not from Plato, but from Marcus Antoninus, who, according to your correspondent, uses *τὸ αἴτιον* in the sense of *ἰδέα*, I need say nothing more in reply to him. I will just remind readers that some considerations of importance in behalf of Drayton's identity with *Action* were brought forward last year in a contemporary journal by Mr. Minto. J. W. HALE.

\* \* \* We cannot insert any more communications on this subject.

TO CORRESPONDENTS.—R. B.—J. J.—T. N.—F. L.—J. T. D.—J. B. H.—N. R.—P.—J. R. B.—W. P.—E. E.—received.

T. H. L.—We cannot undertake to answer such questions.

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Superior do., best colours, brass knobs, 2s. to 15s.

Brass French Bedsteads, 7s. 6d. to 31s.

Brass French extra strong, 16s. to 31s.

Hill Top Bedsteads, as follows, 4s. 6d. to 40s.

Half Tester, Iron Bedsteads, 1s. 6d. to 40s.

Children's Cot's, from 1s. 6d. to 15s. 18s.

Ornamented Iron and Brass Bedsteads, from 2s. to 35s.

Patent Rhinoceros Couches, Military Bedsteads, &c.

Patent Folding Chairs, to form Bedsteads, with best Hair Mattress, 7s. 6d. to 15s. 18s.

PATENT ELONGATING COTS, to form Coach or Bedstead. Can be used by Child, Youth, or Adult. Full extended size, 6 ft. long, 3 ft. 6 in. wide, price 5s. 6d.; with set of good Wool Mattresses, especially adapted for the three sizes, 4s. 6d. This will also serve as a useful Couch.

**BEDDING MANUFACTURED on the Premises, and guaranteed by WILLIAM S. BURTON.**

**For Bedsteads.**

	3 Feet.	4 Feet.	5 Feet.
ft. in.	ft. in.	ft. in.	ft. in.
s. d. s. d. s. d.			

Best Straw Palliasses

Best French Alva Mattresses

Colored White Mattresses

Best Blue Wool Mattresses

Good White Wool Mattresses

Extra Super do. do.

Superior Horse-hair do.

Extra Super do.

Super do. do.

Super do. Hair Stuffing

French Mattress for use over spring

Extra Super do.

Beds, Phultry, at 1s. per lb.

Beds, Phultry, at 2s. per lb.

Beds, Phultry, at 3s. per lb.

Beds, White do. 2s. 6d. per lb.

FEATHER PILLOWS, 2s. 6d. to 1s. 6d.; Bolsters, from 6s. to 25s. 6d.; Down Pillows, from 1s. 6d. to 1s. 10s.; Blankets, Counterpanes, and Sheets in every variety.

**GOOD CABINET FURNITURE.—In order to FURNISH HOUSES completely, WILLIAM S. BURTON has, in addition to his other STOCK.**

**BED-ROOM FURNITURE.**

**WASHSTANDS.**

Good Maple or Oak . . . . . 1s. 6d.

Best Polished Pine . . . . . 2s. 6d.

Best Mahogany . . . . . 2s. 6d.

Best do. Square Marble ditto . . . . . 2s. 6d.

DRAWERS . . . . . 2 ft.

Good Maple or Oak . . . . . 2s. 6d.

Best Polished Pine . . . . . 2s. 6d.

Best Mahogany . . . . . 2s. 6d.

DRESSING TABLES . . . . . 2 ft.

Good Maple or Oak, with drawers . . . . . 1s. 12. 6d.

Best Polished Pine . . . . . 2s. 6d.

Best Mahogany . . . . . 2s. 6d.

AMERICAN Ash, Birch, Pitch Pine, &c., in proportion.

MANUFACTORIES—34, Newman-street, and Newman-mews.

**DINING-ROOM FURNITURE.—**

Mahogany Chairs, covered in leather, stuffed horsehair . . . . . 3s. 6d.

Mahogany Couches . . . . . 1s. 6d.

Mahogany Dining-Tables, telescope action, size 6 ft. by 4 ft. . . . . 1s. 6d.

wide 4 ft. 6 in. 5 ft. 1 ft.

Mahogany Sideboards . . . . . 2s. 6d.

With Plate-glass backs . . . . . 2s. 6d.

Easy Chairs, stuffed horsehair . . . . . 3s. 6d.

Camberwell, Clapham, Kensington, Lambeth, Peckham, Tulse Hill, Walworth, Wandsworth.

Holloway, Islington, Highgate, Kingsland.

Goods beyond the above-named places delivered by special arrangement.

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Agents: for SCOTLAND, Messrs. Bell & Bradfute, and Mr. John Menzies, Edinburgh; for IRELAND, Mr. John Robertson, Dublin.—Saturday, June 19, 1875.

**CUTLERY, Warranted.—The most varied Assortment of TABLE CUTLERY in the world, all warranted, is on Sale at WILLIAM S. BURTON'S.**

The Blades are all of the finest Steel.

Table Knives	Desert Knives	Carvers' Knives
2s. 6d.	2s. 6d.	2s. 6d.
3s. 6d.	3s. 6d.	3s. 6d.
4s. 6d.	4s. 6d.	4s. 6d.
5s. 6d.	5s. 6d.	5s. 6d.
6s. 6d.	6s. 6d.	6s. 6d.
7s. 6d.	7s. 6d.	7s. 6d.
8s. 6d.	8s. 6d.	8s. 6d.
9s. 6d.	9s. 6d.	9s. 6d.
10s. 6d.	10s. 6d.	10s. 6d.
11s. 6d.	11s. 6d.	11s. 6d.
12s. 6d.	12s. 6d.	12s. 6d.
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67s. 6d.	67s. 6d.	67s. 6d.
68s. 6d.	68s. 6d.	68s. 6d.
69s. 6d.	69s. 6d.	69s. 6d.
70s. 6d.	70s. 6d.	70